

THE  
ROYAL COLLECTION  
OF  
PAINTINGS

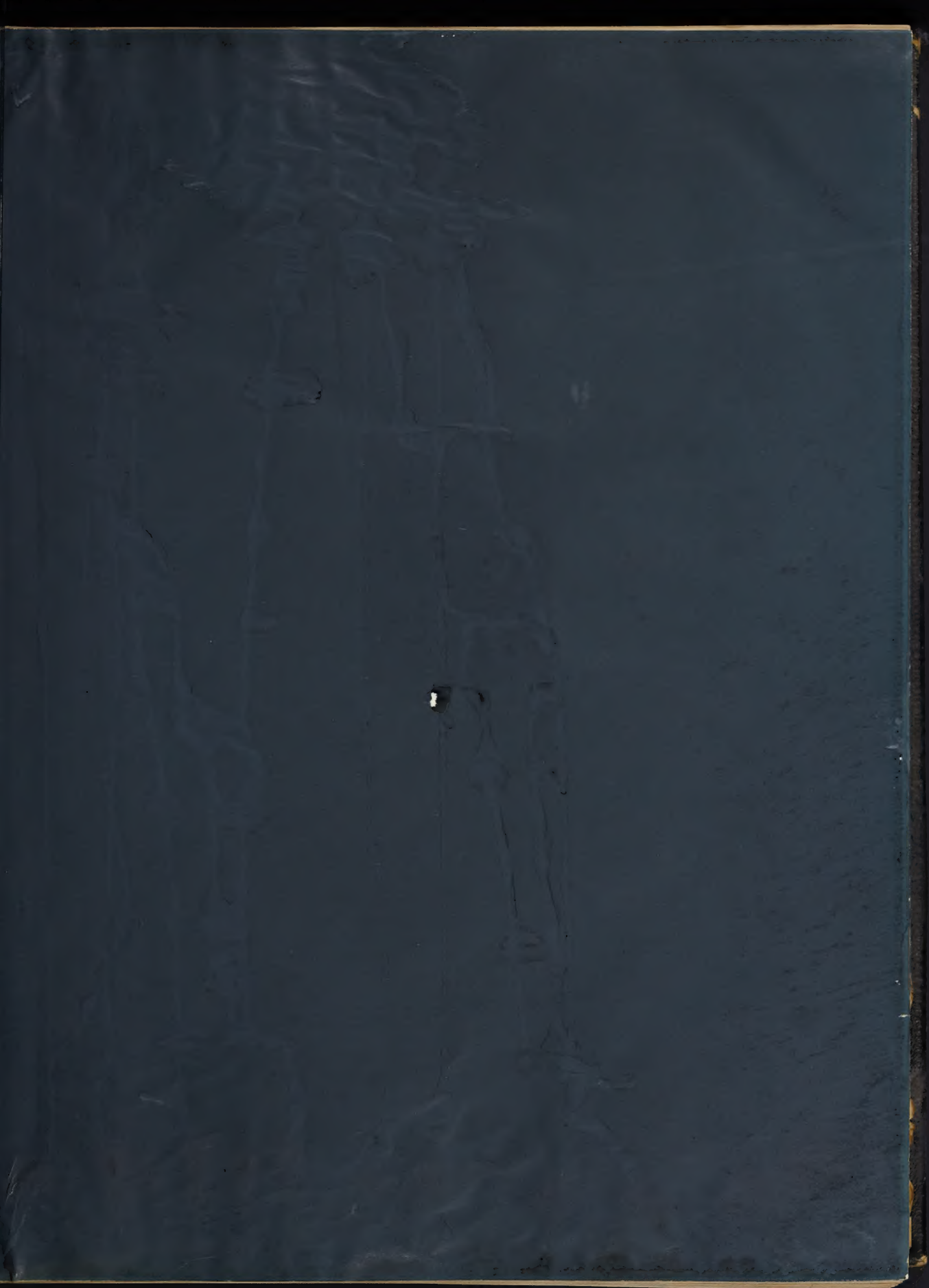


BUCKINGHAM PALACE

1905







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THE ROYAL COLLECTION OF PAINTINGS

VOL. I.

BUCKINGHAM PALACE



THE HISTORY OF THE UNITED STATES

OF AMERICA

BY JAMES MADISON



THE ROYAL COLLECTION  
OF  
PAINTINGS

AT  
BUCKINGHAM PALACE AND WINDSOR CASTLE

VOL. I.

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BUCKINGHAM PALACE

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ONE HUNDRED PHOTOGRAVURES

WITH AN

INTRODUCTION AND DESCRIPTIVE TEXT

BY

LIONEL CUST, M.V.O.

*Surveyor of the King's Pictures and Works of Art.*

PUBLISHED BY COMMAND OF HIS MAJESTY KING EDWARD VII.  
BY THE FINE ARTS PUBLISHING COMPANY.



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THE ROYAL COLLECTION

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INTRODUCTION.





## INTRODUCTION.

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THE publication of this work and the selection of the paintings to be reproduced have been carried out with the express sanction and approval of His Majesty King Edward VII., and under the direction of the Lord Chamberlain. The selection, of necessity limited in number, has been made in order to show the importance and extent of the collection of paintings at present in His Majesty's possession. Volumes of a similar nature have been published or are in preparation dealing with the furniture, the armoury and other works of art in the Royal Collections, many of these having been brought to light or into better evidence during the recent re-arrangement of the royal palaces under His Majesty's own personal supervision.

The history of the Royal Collection of paintings is of some length and by no means devoid of eventful interest. As far back as the reign of King Henry VIII. documentary records exist of the paintings which were in the possession of the Sovereign in 1542, an inventory of this year being preserved in the Record Office. A similar inventory taken in 1547 after the death of Henry VIII. is preserved in the British Museum. Unfortunately the descriptions given of the paintings are very curt, and leave much to be conjectured, but the paintings, or 'painted tables,' fall into three classes, Portraits, Religious Subjects, and Historical Subjects. Of the portraits in the first class some few can still be identified in the Royal Collection at Windsor Castle or at Hampton Court Palace.

During the ensuing reigns of Edward

VI., Mary, and Elizabeth numerous additions were made to the paintings in the Royal Collections, chiefly portraits and historical scenes, but there is little record of the collections of this date, the principal information being derived from the diary of Paul Hentzner, who came on a visit to England in 1598. The paintings noted by Hentzner at Whitehall and Hampton Court Palace were chiefly portraits, but there are sufficient entries of paintings 'stayned on Linnen Clothe' of the Italian school or of classical and mythological subjects, to show that the tastes of the Sovereign were by no means restricted to paintings of portraits and historical events. The portraits of the school of Holbein or of the Clouets, and the history-pieces of the period are of special interest, and the long series of portraits by Lucas D'Heere, Antonio Moro, Pourbus, Marcus Gheeraerts, Paul van Somer, and others unite with those by Daniel Mytens, Cornelius Janssen van Ceulen, and Gerard Honthorst in illustrating that period of the history of painting in England which preceded the arrival of Van Dyck.

The first collector of pictures and works of art, in the modern sense of the word, was Henry, Prince of Wales, the elder son of James I. Henry during his short life showed much intelligence and taste, and a great promise of future accomplishments. At his early death in 1612 his collections passed into the possession of his brother Charles, then Duke of York, who succeeded his brother as Prince of Wales and his father in 1625 as King Charles I.

The fame of Charles I. as a collector is a household word throughout the world of art. Before his accession he had already formed a gallery of paintings and statuary, including the works of art which he acquired from his brother Henry. Charles I. was not only a collector and connoisseur, but an amateur artist himself of some merit. He could assist an artist with practical suggestions, which only experience and practice could have taught him; he could detect additions and alterations by different hands, which his professional advisers had failed to discern, and on one occasion certainly, when the artist, whom he had sent to copy a painting at Venice, thought that he had done a clever and lucky stroke by substituting the copy for the original and bringing the latter home to his royal master, the King at once detected the fraud and had the painting restored to its proper owner.

Painting under Charles I. has been greatly identified with the name of Anthony Van Dyck, who came to England in 1632 at the invitation of Charles I., and was made principal painter in ordinary to the King, but among the abler painters patronised by Charles I. were such artists as Rubens, Jordaens, Steenwyck, Poelenburg, Artemisia and Orazio Gentileschi, Petitot (the enameller), Hubert Le Sueur, the sculptor, and many others.

Charles I. moreover was not content merely to acquire such works of art as might be brought to him in England. His agents scoured the Continent for pictures, whether ambassadors like the Marquess of Hamilton, the Earl of Ancram or the Earl of Denbigh, or artist-agents, such as Nicholas Lanier, Orazio Gentileschi, or Balthasar Gerbier. What with the King's collection and those formed by the Earl of Arundel and the Duke of Buckingham, most of the pictures and works of art then in

the market found their way to England. Charles had already, when Prince of Wales, brought back from his notorious expedition to Spain with Buckingham a number of important paintings by Titian and others, which the rules of Spanish hospitality had brought to the Prince as presents from the King of Spain. The greatest acquisition, however, was when Charles I. acquired in 1629-1632 the whole collection of paintings belonging to the Duke of Mantua. This collection included not only the famous scenes of 'The Triumph of Julius Caesar' by Andrea Mantegna, but a Raphael, a Correggio, the twelve 'Caesars' by Titian, and numerous works by Giorgione, Tintoretto, Andrea del Sarto, and especially by Giulio Romano. Soon after this the King acquired, on the advice of the painter, Rubens, the famous seven cartoons designed by Raphael for tapestry to be made in Flanders at the command of Pope Leo X.

Taking it as a whole the collection of pictures formed by Charles I. was perhaps the finest and most representative ever made by one individual collector. The principal paintings were hung in Whitehall Palace and St. James' Palace, and there is evidence to show that Charles I. not only superintended their arrangement, but took a personal interest in their care. The keeper of the Royal Collection, Abraham Vanderdoort, in 1639 prepared a catalogue of the collection. The original manuscripts of this catalogue, now in the Bodleian Library at Oxford, were transcribed by George Vertue and published by Bathoe after Vertue's death in 1757. The copy prepared by Vanderdoort for the King's own personal use is preserved in the Royal Library at Windsor Castle. This catalogue is one of the landmarks in the history of painting. It does not exhaust the pictures which belonged to Charles I., as the King continued to



add to his collection until the outbreak of the Civil War. In 1648, when Charles I. was a prisoner, the Parliament sequestrated all the King's private property, which was inventoried and appraised for the purpose of sale. This was no mere act of Vandalism, but dictated by necessity, for the Parliament were not only in possession of an entirely empty exchequer, but had all the King's and Queen's personal and legitimate debts and liabilities to defray, for these could not be repudiated honourably by a Parliament which was to some extent liable for their being incurred. The collection was offered for sale in the winter of 1649. Syndicates were formed among the King's retainers, who accepted the works of art in lieu of direct payment for the sums owed them by the King. But the fame of the collection had spread too far abroad to escape notice. Philip IV. instructed his ambassador to London to buy for him, and several of the finest works by Titian, Raphael, and others found their way to Madrid, where they still adorn the gallery of the Prado. The Archduke Leopold of Austria, then governor of the Netherlands, was a large buyer, and the Imperial Gallery at Vienna is the richer thereby. Queen Christina of Sweden did not lose the opportunity, nor did Cardinal Mazarin. M. Jabach, a merchant of Cologne and Antwerp, purchased many pictures, which he afterwards parted with to Louis XIV. at Paris, where they form some of the glories of the Louvre. A Heer van Reynst in Holland bought a large number, though not of the highest value. The whole collection realised about £120,000, or about a million of money in the valuation of to-day.

In this way was this famous collection dispersed, so that its chief jewels now adorn the galleries at Madrid, Vienna, and Paris. Fortunately, however, at the Restoration in 1660 Charles II. and his

ministers determined to do what they could to reconstitute the collection of Charles I. Many were traced in England and recovered either voluntarily or under compulsion. The States-General purchased the collection formed by Heer van Reynst and sent them as a gift to Charles II. Many paintings and statues turned up in unexpected quarters. Charles II. was a lavish, though hardly a discriminating patron of the fine arts, and showed more sympathy with the baser form of art, exemplified in the great decorative paintings of Verrio, Streater, and others, than in the more refined works of the great masters, of which his father had been so good a judge.

The catalogue of paintings in the Royal Collection after the death of Charles II., prepared by William Chifinch for James II., shows how much of Charles I.'s original collection had been recovered for the Crown. The addition to the Crown Collection of pictures made by the later Stuart sovereigns were chiefly in the nature of portraits, but William III. introduced several good specimens of the Dutch school of painting. Unfortunately, however, William III. removed some fine paintings belonging to the Crown of England to his palace in Holland, which Anne tried in vain to reclaim from the States-General. It was, however, to William III. that the change was due, when the Court quitted Whitehall for ever after the ravages of two disastrous fires, and settled in Kensington Palace and Hampton Court Palace, both of which palaces were re-decorated and adorned for the reception of their royal inmates, and numerous artists of note were employed for that purpose in every branch of art.

The two first Georges were no lovers of art, but the queen of George II., Caroline of Ansbach, was a woman of

intellectual capabilities somewhat above the level of her age. Queen Caroline it was who discovered in a drawer at Kensington Palace the famous book containing the series of portrait drawings by Hans Holbein, which is now in the Royal Library at Windsor Castle, and the Queen also collected together and cared for the numerous miniature portraits in the collection, some of them dating from the collection of Charles I., since which time they had met with but little attention. But for the niggardliness of her royal husband, Queen Caroline would have been an active patroness of every form of art.

Queen Caroline's eldest son, Frederick, Prince of Wales, was an enlightened patron and amateur of the fine arts, of music as well as painting. He acquired some important pictures which still remain in the Royal Collection. His son, George III., was no connoisseur of art, but at the same time he was a steady patron of artists, and withal was responsible for considerable additions to the Royal Collections. Early in his reign George III. acquired by purchase not only the great library of books collected by Joseph Smith, the British Consul at Venice, but also his collection of paintings by Venetian artists of the eighteenth century, many of which were purchased direct from the artists themselves by Consul Smith. In this way the Royal Collection was enriched by some sixty works of Antonio Canaletto, many important decorative paintings by Francesco Zuccarelli, and important works by Sebastiano and Marco Ricci, and other contemporary artists of minor importance. These were utilised by the King to adorn his favourite residence at Kew Palace. Allan Ramsay, Thomas Gainsborough, Sir Joshua Reynolds, and especially Benjamin West, were all encouraged by royal patronage. It was during the reign of George III. that the Royal Academy

of Fine Arts was founded, and the native art of England first recognised as of national importance.

The sober and perhaps uninspired patronage of the fine arts exercised by George III. met with its extreme opposite in his son, George IV. As Prince of Wales, amid the many follies and extravagances of his youth, George IV. displayed a natural love of culture and a taste for art and music, which might in more favourable circumstances have been developed into something of genuine worth and importance. When Carlton House was allotted to him as a residence the Prince of Wales proceeded to fill it with works of art at what seemed in those days to be a reckless rate of extravagance, and which added not a little to the pile of debts which plunged the prince into such financial difficulties. The age of the great private collectors in England was at its zenith. The great dispersal of private collections in France and elsewhere on the Continent had brought a great part of them into England. The value of works of art, as a pecuniary investment, had been steadily inflated by dealers, and great financial leaders such as the Duke of Bridgewater and Sir Francis Baring had taken advantage of these opportunities. The Prince of Wales naturally desired to be a leader of Society in this as in other directions. The Prince was no mean judge of pictures himself, and according to William Seguier, the keeper of his pictures, whom the Prince frequently consulted, His Royal Highness was a real student of art in his leisure moments. Among other works of art the Baring collection of Dutch pictures was purchased for him, and forms to-day the nucleus of the famous collection of Dutch pictures now at Buckingham Palace. It was not only pictures which occupied the Prince's attention. The ruin of the royal palaces and mansions of



the nobility in France after the great revolution had left the brokers' shops in Paris glutted with furniture, china, and other works of art. Lord Yarmouth and other agents on the spot were large purchasers for the Prince of Wales as well as for themselves, and to the same cause, which brought about the formation of the famous Wallace collection, is due much of the great wealth of the collections now belonging to the Crown of England. To house his treasures George IV. found Carlton House too small, and his fantastic folly of the Brighton Pavilion was soon full to repletion. His accession to the throne was marked by the renovation of Windsor Castle in a most magnificent style and regardless of expense, and the rebuilding of Buckingham Palace.

In spite of the meretricious glitter of its court, the age of George IV. was the most important in the history of the Royal Art-Collections since the days of Charles I. The colossal extravagance of George IV. has justified itself so far that Windsor Castle is probably the grandest and best equipped royal residence in the world, that Buckingham Palace has become the permanent residence of the King of England in his capital city, and that the collections of works of art, amassed apparently so recklessly, are at this day worth in the market probably three or four times the prices originally given for them, if not more.

The short reign of the sailor-king, William IV., was not productive so far as the Royal Art-Collections were concerned. Art itself had been on the decline not only in England, but also on the Continent, so that when Queen Victoria ascended the throne the outlook was anything but inspiring. The immense financial indebtedness of the Crown after the death of George IV. was a sufficient deterrent to both the

Sovereign and Parliament from any further expenditure on pictures or works of art. This was fortunate at the moment, as the good taste and high standard of art which had prevailed during the previous generation had given place to a somewhat false and showy magnificence, the value of which proved but shallow and ephemeral.

The marriage of Queen Victoria with Prince Albert of Saxe-Coburg-Gotha opened a new era in the history of the art collections belonging to the Crown. The Prince, so well known in later years as the Prince Consort, had been a student of art from his youth, and his mind was teeming with schemes for the development of his artistic theories. The Queen threw herself with deep interest and pleasure into all his designs. The Queen and Prince Albert not only patronised art, but practised it themselves. The Prince formed a collection of paintings by primitive artists of the Italian, Netherlandish, and German schools, in the days when the later Italian and Dutch schools alone were esteemed by the collector. The Queen and Prince Albert re-arranged the art collections in the royal palaces, and there was hardly a place in them which did not bear the impress of Prince Albert's organisation. It was Prince Albert's brain which conceived the Fine Arts Commission of 1847 and the International Exhibition of 1851, the School of Design and the Museum of Industrial Art at South Kensington. It was one of the ironies of fate that the art-theories of Prince Albert should have failed through want of the proper instruments and materials with which to carry them out. Art and artists alike were at the time of the Exhibition of 1851 at their lowest, and this was the same in every country. The seeds of a renaissance were, however, sown, but the Prince, who had done so much to initiate the

change, did not live to see his schemes bear their proper fruit.

The lamented death of Prince Albert in 1861 put an end for a time to further progress, so far as the Royal Art-Collections were concerned. Queen Victoria during her forty years of widowhood cherished reverently all that her beloved husband had achieved, unwilling to disturb what his hand and his brain had set in order. In the earlier days of her reign painters of native birth, such as Wilkie, Landseer, Phillip, Leighton, Frith and others had enjoyed the royal patronage, but in her later years the Queen confined her patronage to her favourite painters, both of foreign extraction, Winterhalter and von Angeli.

It thus came about that on the accession of Edward VII. in 1901 His Majesty found himself confronted with the necessity for an entire overhauling of the royal palaces, involving a complete re-arrangement of the treasures contained therein. Many works of art

which had been set aside or remained secluded since the death of the Prince Consort were again brought to light, and displayed in new circumstances, the arrangement being carried out under His Majesty's own supervision. To the private collections of pictures and other objects which His Majesty inherited from Queen Victoria and the Prince Consort, the King has added his own private collections from Marlborough House.

The collection of pictures therefore now comprises a series of works of important painters from Holbein to Meissonier, and are distributed for the main part in Windsor Castle, Buckingham Palace, and Hampton Court Palace, and to a lesser extent in Holyrood House, St. James's Palace, Kensington Palace, and Osborne House. The selection made in these volumes from the pictures at Buckingham Palace and Windsor Castle will serve, it is hoped, to indicate the scope and value of the Royal Collection as a whole.

LIONEL CUST.

*Surveyor of the King's Pictures and Works of Art.*



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# JOHN PARTRIDGE

(1790-1872.)

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## PORTRAIT OF HER MAJESTY QUEEN VICTORIA.

(*Canvas, 55½ by 43½ inches.*)



JOHN PARTRIDGE, a native of Glasgow, at the age of twenty-four entered the studio of Thomas Phillips, R.A., and learnt there somewhat of the solid, if rather academical, skill which that painter showed in portraiture. Partridge was clever enough to adopt a more brilliant style, and thereby became popular and fashionable. In 1840 he painted the two portraits of Queen Victoria and Prince Albert, here reproduced, which brought him immediate renown. That of Queen Victoria is among the most attractive likenesses of Her Majesty in the heyday of her married life.

Partridge, however, seldom attained to this high level. Through an over-free use of bituminous paints, many of his portraits have become wrecks, especially the great group of 'The Meeting of the Fine Arts Commission at Gwydyr House, Whitehall, in the year 1846,' now in the National Portrait Gallery, which has perished beyond recall.

The portraits of the Queen and Prince Albert were exhibited at the Royal Academy in 1841, but a few years later Partridge quarrelled with that institution and ceased to exhibit there.







JOHN PARTRIDGE  
PORTRAIT OF HER MAJESTY QUEEN VICTORIA









# JOHN PARTRIDGE

(1790-1872.)

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## H.R.H. PRINCE ALBERT OF SAXE-COBURG-GOTHA.

(*Canvas, 55½ by 43½ inches.*)



HIS portrait, which was painted in 1841 as a *pendant* to the portrait of Her Majesty Queen Victoria, represents H.R.H. Prince Albert of Saxe-Coburg-Gotha, afterwards so well

known as the Prince Consort, in the uniform of the 10th Hussars. It has always hung with the companion portrait in the private apartments at Buckingham Palace.







JOHN PARTRIDGE  
H.R.H. PRINCE ALBERT OF SAXE-COBURG-GOTHA










# SIR WILLIAM BEECHEY, R.A.

(1753-1839.)

H.R.H. GEORGE, PRINCE OF WALES, K.G.,  
AS COLONEL OF THE 10TH LIGHT  
DRAGOONS.

*(Canvas, 50 by 40 inches.)*

IR WILLIAM BEECHEY was born in Oxfordshire in December, 1753. His training in art was that of a successful and progressive Academician. He excelled chiefly in portraiture, though he aspired to excel in history painting. In 1793 he became an Associate of the Royal Academy and a full member in 1798.

Beechey was an elegant, if somewhat superficial, portrait painter, but enjoyed great popularity. Living as he did in the days of the greatest painters of the British school, Reynolds, Gainsborough, Romney, Hoppner, Raeburn and Lawrence, Beechey can only be given a place in the second rank of portrait painters. Had he lived thirty years earlier or later he would probably have been considered the greatest portrait painter of his day. Beside the great masterpieces of his contemporaries Beechey's portraits seem tame and conventional, and lacking in inspiration. He was perhaps at his best as a Court

painter. In 1793 he painted a portrait of Queen Charlotte and afterwards enjoyed the royal patronage almost exclusively, although his portraits, especially those of the queen, are characterised by a downright simplicity, which contrasts strongly with the idealised and flattering likenesses painted by Reynolds and Gainsborough. In 1798 he was commissioned by George III. to paint an enormous painting of the King with the Duke of York and other general officers reviewing the 10th Light Dragoons commanded by the Prince of Wales, for which service Beechey received the honour of knighthood. This painting is now at Kensington Palace. Among the numerous paintings executed by Beechey for the royal family, perhaps the most attractive are the portraits of the six daughters of George III. and Queen Charlotte, originally painted for the Prince of Wales, which are now at Windsor Castle.

George, Prince of Wales, afterwards George IV., was appointed brevet-

colonel of the 10th Light Dragoons on November 19, 1782, and the regiment was in consequence given the title of 'The Prince of Wales's Own.' In 1793 the Prince of Wales was appointed Colonel-commandant of the regiment, and full Colonel on July 18, 1796.

The fine portrait here reproduced shows Beechey at his best as a painter. It was painted at an earlier date than

the great painting of the 'Review,' and before the Prince obtained the command. It was formerly the property of Field-Marshal H.R.H. George, Duke of Cambridge, at Gloucester House, Park Lane, and was purchased at the sale of his pictures at Messrs. Christie's on June 11, 1904 for H.M. King Edward VII. It now hangs in Buckingham Palace.



SIR WILLIAM BEECHEY, R.A.  
H.R.H. GEORGE, PRINCE OF WALES, K.G., AS COLONEL OF THE 10th LIGHT DRAGOONS.









# SIR JOSHUA REYNOLDS, P.R.A.

## PORTRAIT OF MARIA, DUCHESS OF GLOUCESTER.

(Canvas, 73½ by 54 inches.)



ULL-LENGTH figure, seated towards the right, in a yellow silk dress. Her right elbow rests on the pedestal of a column and her head rests lightly on her uplifted right arm. She wears her hair done high and lightly powdered. Park scenery in the background.

Maria Walpole was the second illegitimate daughter of Sir Edward Walpole, the second son of Sir Robert Walpole, afterwards first Earl of Orford, the Prime Minister. Her mother, Dorothy Clements, is said to have been a milliner at Durham. Her two sisters were married to the Hon. and Rev. Frederick Keppel, and to the fourth Earl of Dysart. Maria Walpole, who with her sisters was an object of great interest to her uncle, Horace Walpole, was of remarkable beauty and strong character. Horace Walpole said that 'she was very pious, charitable, sincere, frank and friendly, but warm and resentful; her sense strong; her wit ready and very pointed.'

On May 15, 1759, Maria Walpole was married to James, second Earl Waldegrave, K.G., a man of great

mark in his day, but he died of the small-pox in April, 1763, leaving his widow with three infant daughters. The handsome widow was much courted, and her reasons for declining to enter upon a second marriage seemed somewhat inexplicable, until it was revealed to the Court, much to the dismay of the King and Queen, and to society in general, which was not without some inkling of the truth, that the beautiful widow had been secretly married on September 6, 1766, at her house in Pall Mall, to no less a person than H.R.H. Prince William Henry, Duke of Gloucester, the King's younger brother. This revelation was due to the similar action of H.R.H. Prince Henry Frederick, Duke of Cumberland, who in October, 1771, married in similar circumstances the beautiful Mrs. Horton. The result of these two marriages was the passing of the Royal Marriage Act in 1772. The Duchess of Gloucester carried her honours with great dignity and self-respect, and earned the esteem of her royal relations. She was left a widow a second time in August, 1805, but only survived her royal husband two years, as she died on August 22, 1807, leaving

two children by him, H.R.H. Princess Sophia Matilda, and H.R.H. Prince William Frederick, who succeeded as Duke of Gloucester, and married his cousin H.R.H. Princess Mary, fourth daughter of King George III. and Queen Charlotte.

The beautiful Countess Waldegrave was one of Sir Joshua Reynolds's favourite sitters. She sat to him in 1759 after her marriage for the full-length portrait in peeress's robes, which belongs to the present Earl Waldegrave, and again in 1761 and 1762 for the well-known portrait in a turban, and for the Madonna-like group with her child, which was bequeathed by Frances, Countess Waldegrave, to the Duc d'Aumale, and is now in the Condé collection at Chantilly. She sat again to Reynolds in 1764, as a widow in

mourning for her husband, and more than once again during her widowhood. She sat to him in October, 1767, when really Duchess of Gloucester, for a portrait to be given to her father, Sir Edward Walpole.

After the marriage had been revealed to the world the Duchess of Gloucester sat to Reynolds in 1771 for the full-length seated portrait now at Buckingham Palace. This was exhibited at the Royal Academy in 1774. This portrait descended to her daughter, H.R.H. Princess Sophia Matilda of Gloucester, who at her death, in November, 1844, bequeathed the portrait to H.R.H. Prince Albert, the late Prince Consort.

The Duchess of Gloucester sat for the last time to Reynolds in 1779, for a group of herself and her daughter, Princess Sophia Matilda.





SIR JOSHUA REYNOLDS, P.R.A.  
PORTRAIT OF MARIA, DUCHESS OF GLOUCESTER.









## SIR JOSHUA REYNOLDS, P.R.A.

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### PORTRAIT OF CHARLES WATSON-WENTWORTH, SECOND MARQUESS OF ROCKINGHAM, K.G.

*(Canvas, 65 by 59 inches.)*

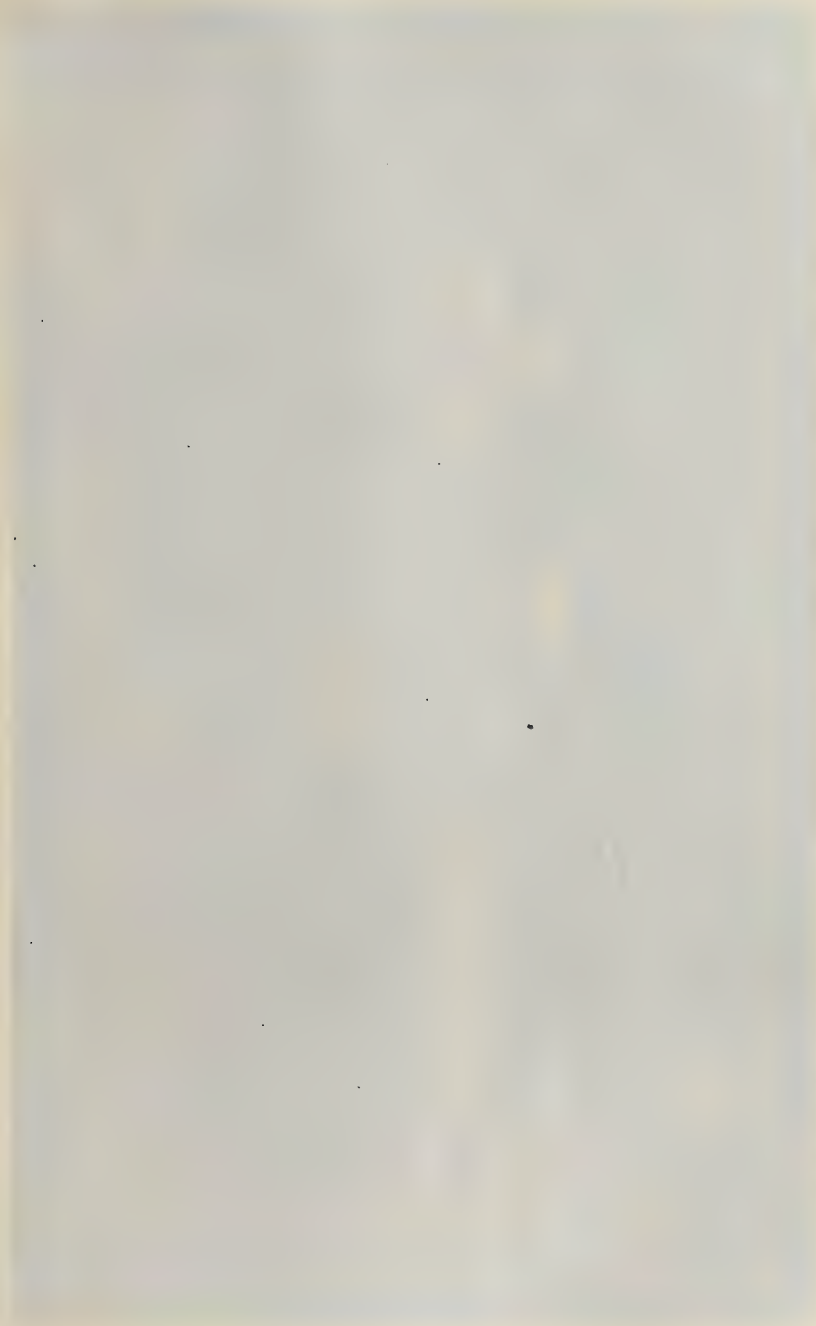


CHARLES WATSON-WENTWORTH, born in 1730, was created Earl of Malton in the Irish Peerage in September, 1750, but three months later succeeded his father as second Marquess of Rockingham. From his earliest entry into active politics he was a leading member of the Whig party in opposition to the Earl of Bute. In 1765 he became First Lord of the Treasury, and was conspicuous in and out of office for his resistance to corruption and extravagance in Government. In March, 1782, Rockingham was called to form a Government, but only survived his elevation to power a few months, as he died in July of the same year. Rockingham was much esteemed by his contemporaries for his

honesty of principle and his devotion to political work.

Lord Rockingham sat to Sir Joshua Reynolds in December, 1767, and June, 1768. Several versions were painted by Reynolds of the whole-length portrait of Lord Rockingham. Amongst others, Reynolds painted a full-length portrait of Lord Rockingham in 1786, three or four years after his death, which was executed for the Marchioness of Rockingham, who gave it to the Prince of Wales (afterwards King George IV.), from whom it has descended to his present Majesty. The portrait now hangs at Buckingham Palace. Another version is in the possession of the Earl of Rosebery, K.G., another is in the Town Hall at York, and another belongs to Earl Fitzwilliam at Wentworth Woodhouse.





SIR JOSHUA REYNOLDS, P.R.A.  
PORTRAIT OF CHARLES WATSON-WENTWORTH, SECOND MARQUESS OF ROCKINGHAM, K.G.









# SIR JOSHUA REYNOLDS, P.R.A.

(1723-1792.)

## THE DEATH OF DIDO.

(*Canvas, 94 by 56 inches.*)



IN his youth Sir Joshua Reynolds was strongly influenced by his study of the great painters of the later Italian schools, and aspired to rival them in the domain of history-painting. Although his attention was diverted most fortunately to portrait-painting, the desire to excel as a history-painter never left him. In later life he renewed his attempts, but these were never so successful in the same degree as his more notable triumphs as a portrait-painter.

The large painting of 'The Death of Dido' was exhibited at the Royal Academy in 1781, and evoked much hostile criticism.

Dido, the unfortunate queen, is seen lying on the funeral pile in an attitude of despair. Her sister leans over her with arms extended in an agony of grief. In the corner, from a cloud, emerges the figure of Iris, the messenger of the gods. On the sea, in the background, can be seen the sails of the ship in which the faithless Aeneas has taken flight. The whole composition shows how difficult it was for a student of the old masters to display any originality in the treatment of a classical theme. The figure of Dido herself is somewhat

awkward and ungainly, and not impeccable in the matter of drawing. The head, however, is of great beauty, and is said to have been taken from a beautiful model, a Miss Elizabeth Wateredge. The attitude of the sister is forced and violent, but can find a precedent in so notable a painter as Andrea Mantegna, whose treatment of the Magdalen in his engraving of 'The Entombment of Christ' is very similar. The figure of Iris seems to be adapted from Van Dyck, of whose paintings Reynolds was a great admirer.

With all its faults 'The Death of Dido' is a painting which only a man of genius could have produced. It is, or rather was, very rich and harmonious in colouring. Unfortunately, like so many of the later paintings by Sir Joshua Reynolds, it has suffered cruelly through the ravages of time, and has had to undergo repeated restorations.

The painting passed, after the death of Sir Joshua Reynolds, to his niece, the Marchioness of Thomond, and at the sale of her pictures in 1821 it was purchased by Sir Charles Long on behalf of His Majesty, George IV., since which date it has formed part of the royal collection.







SIR JOSHUA REYNOLDS, P.R.A.  
THE DEATH OF DIDO.









# THOMAS GAINSBOROUGH, R.A.

## H.R.H. ANNE, DUCHESS OF CUMBERLAND.

(*Canvas, 95 by 56 inches.*)



AMONG Gainsborough's many fashionable sitters at Bath were a young couple, recently married, Mr. and Mrs. Christopher Horton, of Catton Hall in Derbyshire. The lady, who possessed attractions considerably above the average, was Anne, eldest daughter of Simon Luttrell, Baron Irnham, an Irish peer well known in society for hard-living and other accomplishments of a similar nature. Her brother, Lieutenant-Colonel Henry Luttrell, had, in addition to the qualities which he inherited from his father, become notorious as the successful opponent of John Wilkes in the famous Middlesex election of March, 1769. The fair Mrs. Horton seemed to have the world at her feet, but fate intervened, since the death of her infant child was followed in a few days by that of her husband, to whom she appears to have been devotedly attached.

Before many years were out since her bereavement the young widow made her appearance again in fashionable society. Tall, dignified, and haughty, with a sharp wit added to the languorous airs of a coquette, Mrs. Horton was sufficiently mistress of herself to be able to attract admirers without endan-

gering her reputation. This was the more remarkable, because she belonged to a family who could hardly be said to have adhered throughout to any code of honour or virtue.

Horace Walpole, to whom the lady's second marriage was a disagreeable shock, describes Mrs. Horton as a 'young widow of twenty-four, extremely pretty, not handsome, very well made, with the most amorous eyes in the world, and eyelashes a yard long. Coquette beyond measure, artful as Cleopatra, and completely mistress of all her passions and projects.'

Among the butterflies and moths that buzzed round this shining light was Henry Frederick, Duke of Cumberland, the youngest brother of the reigning Sovereign, George III. The Duke of Cumberland, though young in years, had plunged deep into the vices of the town, and had already been the source of most grievous sorrow and scandal in the royal family.

Great was the shock therefore to Society, greater still the shock to the King, when it was announced that the Duke of Cumberland had been secretly married on October 2, 1771, at a private house in Hertford Street, Mayfair, to the fair widow, Mrs. Horton, and

had departed with her to the Continent. To the public it was but a nine days' wonder, and a subject for gossip, but to the King his brother's marriage caused intense disgust and grief. But a short time since the King's third brother, the Duke of Gloucester, had revealed the secret of his marriage to the beautiful Maria, Countess Waldegrave, to the great annoyance of the King. This second marriage decided the King for action, and the Royal Marriage Act was passed in consequence, which controls the marriages of the royal family at the present day.

Having attained the summit of her ambition, the Duchess of Cumberland proceeded, somewhat to everybody's surprise (it may be conjectured), to justify her elevation to royal rank. Although she and her husband were entirely alienated from the King and Queen, who never forgave the marriage, they managed to set up a small court of their own friends and relatives, over which the Duchess of Cumberland not only managed to preside with dignity

and matron-like virtue, but in which she even managed to steer her husband through the remainder of his short life without any scandal of the grosser sort. Tabooed as Cumberland House was by Buckingham House, it is not surprising that its inmates were on good terms with their neighbours at Carlton House, and that they were accused of being too ready accessories to the delinquencies of the heir-apparent.

In September, 1790, the Duchess of Cumberland found herself again a widow, but her husband's death seems to have strengthened her position at Court. When the Duke of York brought his Prussian bride to London, it was at a ball, given by the Duchess of Cumberland, that the Duchess of York was first introduced to London society. In fact she sustained her difficult part with so much grace and common-sense, that at her death in 1809 she was looked upon as a respected member of the royal family. She had left England some time before her death and died in Switzerland.



THOMAS GAINSBOROUGH, R.A.  
H.R.H. ANNE, DUCHESS OF CUMBERLAND.









# THOMAS GAINSBOROUGH, R.A.

## PORTRAIT OF COLONEL ST. LEGER.

(*Canvas, 91 by 60 inches.*)



FOREMOST among the boon-companions of the Prince of Wales was John Hayes St. Leger, eldest son of John St. Leger of Grangemellar, co. Kildare, by Mary his wife, daughter and heiress of Col. the Hon. Thomas Butler, Governor of Limerick, and grandson of Sir John St. Leger, Baron of the Exchequer in Ireland, and Lavinia, his second wife, daughter of Kingsmill Pennefather, M.P. 'Jack Sellinger,' born on July 23, 1756, was noted for his good looks. He obtained a commission in the Guards, and was appointed equerry and eventually Groom of the Bedchamber to the Prince of Wales. Horace Walpole writing of St. Leger, says that he was the 'hero of all fashions. I never saw more dashing vivacity and absurdity, with some flashes of gusto.' St. Leger became Colonel of the First Foot Guards in 1782, and also sat in Parliament as member for Okehampton. In spite of his career as a man of fashion Col. St. Leger was distinguished as a soldier, and was eventually promoted to be Major-General and appointed Commander of the Forces in Ceylon and Governor of the Colony. He died at Trincomalee in Ceylon in 1799, at the early age of forty-three.

In 1782 Gainsborough received commissions from the Prince of Wales to paint companion portraits of His Royal Highness and Col. Jack St. Leger, each standing by their horse. The two pictures were exhibited at the Royal Academy in 1782 and met with some criticism. Wolcot the poet, as 'Peter Pindar,' satirised the painter in one of his scathing odes to the Royal Academicians, as follows:

'As for poor St. Leger and Prince,  
Had I their places I should crince,  
Thus to be gibbeted on high!  
Just like your felons after death,  
On Bagshot, or on Hounslow Heath,  
That force from travellers the  
pitying sigh.'

The tradition was that the pictures were commissioned by the respective subjects and exchanged as gifts. If this were the case, the portrait of the Prince of Wales must have been acquired after the death of Colonel St. Leger by Lord Dundas, who exhibited it at the British Institution in 1814, and was ancestor of its present owner, the Marquess of Zetland.

A mezzotint engraving was made from the portrait of Col. St. Leger by Gainsborough's nephew, Gainsborough

Dupont, and published by him, with a dedication to the Prince of Wales in May, 1783. A similar engraving from the portrait of the Prince of Wales was made at the same time and published by John Raphael Smith. The portrait of Col. St. Leger remained in the Royal Collection at Carlton House, until

that house was broken up in 1826. It was exhibited with the other pictures from Carlton House at the British Institution in 1827. Subsequently it was for many years at Hampton Court until 1902, when by command of His Majesty Edward VII. it was removed to Buckingham Palace.



THOMAS GAINSBOROUGH, R.A.  
PORTRAIT OF COLONEL ST. LEGER.









# THOMAS GAINSBOROUGH, R.A.

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## PORTRAIT OF JOHANN CHRISTIAN FISCHER.

(*Canvas, 91 by 60 inches.*)



THROUGHOUT his life Gainsborough was passionately devoted to music, and was on terms of personal friendship with many of the leading executants of the day, whose portraits he painted.

As a performer himself Gainsborough would gladly have excelled in music, as much as in painting. It was the instrument which he loved, not only the executants. Stories are told how Gainsborough got Giardini to give him his violin, Abel his viol-da-gamba, and so on.

One of the most fashionable musicians at Bath, when Gainsborough was resident there, was Johann Christian Fischer, the famous oboe-player from Dresden. The gay world adored his oboe-playing and Mozart wrote music for him.

It is not surprising to hear that Fischer gave himself airs, and was not averse to undue embellishment of the music he was playing.

As a lover of music Fischer was a frequent visitor at Gainsborough's house in Bath. This was renewed when the painter migrated to London in 1778, and ended in a clandestine marriage between Mary, Gainsborough's younger daughter, and Fischer, much to the

painter's annoyance. The marriage, however, did not meet with great success. The musician was conceited and rather violent, Mary Gainsborough vain and flighty, with a tendency to mental infirmity. The couple soon separated.

Gainsborough's admiration for Fischer as an artist is expressed in a letter to the actor, John Henderson, written from Bath in July, 1773, in which he says: 'Why, Sir, what makes the difference between man and man is real performance and not genius or conception. There are a thousand Garricks, a thousand Giardinis and Fischers and Abels. Why only one Garrick with Garrick's eyes, voice, etc., etc., etc.? One Giardini with Giardini's fingers, etc., etc.? But one Fischer with Fischer's dexterity, quickness, etc.? Or more than one Abel with Abel's feeling upon the instrument? All the rest of the world are mere *hearers* and *seers* . . .'

Gainsborough painted two portraits of Fischer. The earlier portrait, painted about 1767-8, was the portrait now at Buckingham Palace. In this portrait Fischer stands at length in a plum-coloured suit, leaning on a square pianoforte. The musician stands in an attitude of inspiration, his arms crossed,

the right leaning on a pile of music which lies on the pianoforte.

He holds a quill pen in his right hand. Before him lies his favourite oboe before an open book of music. A pile of music books is on the floor under the pianoforte. On a chair behind the musician is a violin, perhaps the identical violin which Gainsborough persuaded Giardini to give him.

The pianoforte bears the name *Merlin Londini fecit*. Joseph Merlin, the maker thereof, was another member of Gainsborough's musical *coterie*. Gainsborough painted his portrait, and exhibited it at the Royal Academy in 1782.

Gainsborough painted a second full-length portrait of Fischer, this time in scarlet and gold, like a Colonel of the Foot Guards. It was this portrait which was the accidental cause of the final quarrel between the painter and his patrons, Mr. and Mrs. Thicknesse, at Bath, the latter being infuriated to find that Gainsborough had completed the portrait of Fischer, which was not a commission, before that of Mr. Thicknesse, which was to be painted in exchange for Mrs. Thicknesse's viol-da-gamba, which she had already given him. The quarrel, as is generally known, became so acute that Gainsborough was constrained to leave Bath

and remove to London. Edwards in his 'Anecdotes of Painters' speaks of 'Fischer's portrait' as 'for several months exposed for sale in the shop of a picture dealer in Catherine Street, in the Strand.'

This was probably the second portrait of Fischer referred to, for the earlier portrait seems to have become the property of Mrs. Fischer after the death of her husband in 1800. Mrs. Fischer, who seems to have indulged in a fancy that the Prince of Wales was in love with her, founded no doubt on the kind interest which the warm-hearted Prince had shewn in the painter's family after his death, is said to have presented her husband's portrait to his Royal Highness.

That this story is not true would appear from a statement in the royal inventory that on October 4th, 1809, a whole-length portrait of Mr. Fischer in a gilt frame was received at Carlton House from the Duke of Cumberland. After the break up of Carlton House in 1826 the portrait was removed and eventually transferred by William IV. to Hampton Court Palace, where it remained until 1902, when, by command of His Majesty Edward VII., it was removed to Buckingham Palace, where it now hangs.





THOMAS GAINSBOROUGH, R.A  
PORTRAIT OF JOHANN CHRISTIAN FISCHER.







# JOHN HOPPNER, R.A.

(1758-1810.)

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## THE COMIC MUSE.

(Canvas, 94 by 58 inches.)



JOHN HOPPNER was pleased to accept a kind of mystery about his birth. His parents were of German origin and attached to the Court in a humble capacity. Hoppner himself was born in Whitechapel and became a chorister at St. James's Palace. Showing a taste for art, he received help from George III., who thereby laid himself open to the suspicion of a particular interest in the boy's welfare, although the King was under twenty years of age when Hoppner was born. There is no proof of any sort forthcoming to substantiate such a claim, which would not be worth mentioning, had not Hoppner encouraged the belief in it, as explanatory of the peculiarly intimate terms on which he was allowed to be with the Prince of Wales, afterwards George IV. Hoppner's mother survived her son and was buried at Hagley in Worcestershire. Hoppner was a student at the Royal Academy, and quickly established his fame as a portrait-painter, so that many men and women of note were among his sitters. In 1784 he settled in Charles Street, St. James's

Square, close to Carlton House, and became one of the regular *habitués* of that royal circle. In 1789 he was appointed portrait-painter to the Prince of Wales, and continued to receive the Prince's special favour and patronage until 1810, when he was carried off by a somewhat premature death.

Hoppner was a brilliant painter, whose portraits have great charm, but lack sincerity. In early life he was the avowed rival and, to a certain extent, the plagiarist of Sir Joshua Reynolds, and in later life he had to contend with the rising genius of Sir Thomas Lawrence, with whom he competed on the same ground. Clever as Hoppner was, with many flashes of genius, he must be classed among those painters, who just failed to attain the highest rank. With a little less of the society of Carlton House, a little less pretension to a near relationship with royalty, Hoppner might have ranked with Sir Joshua Reynolds instead of below him.

The painting 'The Comic Muse' shows two whole-length figures of women, one of whom is in the guise of



the Comic Muse, and takes refuge in the arms of another woman, who represents Euphrosyne, from the attacks of a Satyr, whom the latter is endeavouring to repel. The figure of the Comic Muse is a portrait of Mrs. Jordan, the actress, who had in 1786, the year in which this painting was exhibited at the Royal Academy, established herself in public favour, although her connexion with the Duke of Clarence had not yet commenced.

The picture seems to have been purchased by the King, for it does not appear to have been in the collection of the Prince of Wales at Carlton House. In the previous year Hoppner had completed for the King portraits of the Princesses, Mary and Sophia. It hung for many years at Hampton Court Palace, and after a short sojourn at St. James's Palace, was removed in 1902 to Buckingham Palace.



JOHN HOPPNER, R.A.  
THE COMIC MUSE.









# JOHN SINGLETON COPLEY, R.A.

(1737-1815.)

## THE THREE YOUNGEST DAUGHTERS OF GEORGE III.

(*Canvas, 104 by 61 inches.*)



JOHN SINGLETON COPLEY was born at Boston, Massachusetts, the son of Irish parents who had emigrated in 1736 to America. His father died soon after Copley's birth, and ten years later his mother was re-married to Peter Pelham, a portrait-painter and engraver of English extraction at Boston. It was under his stepfather that he learnt to draw, paint, engrave, and study English literature. He made rapid progress in his art, especially as a portrait-painter, and considering the paucity of good works of art to be seen in America at that date he was wonderfully successful and quickly amassed a fortune. In 1766, through the influence of his fellow-countryman, Benjamin West, he succeeded in exhibiting a portrait at the Incorporated Society of Arts in London. In 1774 he came for the first time to England and was welcomed, notably by West, but also by Sir Joshua Reynolds. He then travelled in Italy. On the outbreak of the American War Copley decided to

settle in England, and was joined in London by his wife and children. He was patronised in the highest quarters, and painted some large historical paintings, which still maintain their interest. In every way he was a most admirable painter, both as regards colour, drawing, and composition. He was elected a Royal Academician in 1779, after the great success of his painting of 'Lord Chatham's last appearance in the House of Lords.'

Copley is one of the best examples of that sober Anglo-American school of painters, excelling his fellow-countrymen, Benjamin West, Mather Brown, and Washington Allston. One noticeable fact about his paintings is the excellent condition in which they remain even at the present day.

The three Princesses represented here by Copley as children playing in a garden were the three youngest daughters of George III. and Queen Charlotte: Princess Mary, afterwards Duchess of Gloucester, Princess Sophia and Princess Amelia. The youngest child sits in a

wooden chair or go-cart, in a white frock with a white hat and feather, in front of which stands Princess Mary, bareheaded, with a tambourine held high in her left hand, and three spaniel dogs at her feet. Princess Sophia stands behind her infant sister in a black hat. A parrot is pecking grapes in a festoon of fruits above, and Windsor Castle is

seen in the distance. Signed '*J. S. Copley R.A. 1785.*'

This painting has been justly admired for the graceful and lively movement of the composition, and for its execution. It was painted for George III. at Windsor Castle and now hangs in Buckingham Palace.



JOHN SINGLETON COPLEY, R.A.  
THE THREE YOUNGEST DAUGHTERS OF GEORGE III.









# SIR THOMAS LAWRENCE, P.R.A.

(1769-1830.)

## PORTRAITS OF H.R.H. CAROLINE, PRINCESS OF WALES, AND H.R.H. PRINCESS CHARLOTTE.

(*Canvas, 118½ by 80½ inches.*)



HE Princess of Wales is standing at whole-length by a harp, which she is tuning with her right hand. She wears a black velvet dress, cut low at the neck, a red girdle, and yellow scarf over her shoulders. A garland of leaves and red berries is twisted in her hair. The child, Princess Charlotte, is seated by her side, wearing a white dress, and holds up a piece of music to her mother.

Caroline Amelia Elizabeth, of Brunswick-Wolfenbützel, born in 1768, was married to her first cousin, George, Prince of Wales, in April, 1795. Their only child, Princess Charlotte Augusta, was born in January, 1796, shortly after which the Prince and Princess were separated, the union having proved unhappy. In 1801 the Princess of Wales was residing at Montague House, Blackheath, where Lawrence was sent for to paint her and her child, who was living at Shooter's Hill close by. The large double portrait here reproduced was completed by April, 1801, for the Marchioness of Townshend. In order to insure sittings from the Princesses, Lawrence not infrequently spent the night at Blackheath, and, being a man of agreeable conversation and attractive disposition, he was treated with some familiarity by the Princess, a favour of which Lawrence was somewhat indiscreetly proud. In 1806 the Princess's

reckless levity was the cause of scandalous imputations being made against those with whom she had been associating at Blackheath, and Lawrence was included among those whose character was impugned. This was followed by the so-called "delicate investigation," during which the Princess had little trouble in repelling the attacks made on her moral character in every case. Lawrence on his own account repudiated the charges with some warmth, especially since the intimacy of a painting studio gave grounds for a suspicion which it proved difficult to extinguish.

Lawrence painted the Princess of Wales more than once on this occasion. A portrait of the Princess Charlotte alone, holding a bird instead of a piece of music, is also in the royal collection at Windsor Castle.

This large double portrait was exhibited at the Royal Academy in 1802. It is uncertain how it came into the royal collection, but it was probably acquired by George III., who took the side of his daughter-in-law in her quarrels with her husband. For many years the picture, which is one of the most showy of Lawrence's works, though somewhat strained and theatrical, was placed in a retired room at Windsor Castle. In 1902 it was removed by command of King Edward VII. to Buckingham Palace.





SIR THOMAS LAWRENCE, P.R.A.  
PORTRAITS OF H.R.H. CAROLINE, PRINCESS OF WALES, AND H.R.H. PRINCESS CHARLOTTE.










# SIR DAVID WILKIE, R.A.

(1785-1841.)

## THE PENNY WEDDING.

(Canvas, 37 $\frac{3}{4}$  by 25 $\frac{1}{2}$  inches.)

IR DAVID WILKIE is perhaps the most individual painter whom the Scottish nation has produced. He began to draw before he could read, and at fourteen was admitted to the Trustees' Academy of Drawing at Edinburgh. Here he worked steadily and successfully in somewhat discouraging circumstances until 1805, when he boldly started for London and entered the schools of the Royal Academy. In London, after much hard work and some privations, he at last, through the patronage of the Earl of Mansfield and the approval of Sir George Beaumont, became the fashion. His paintings of 'The Village Politicians' and 'The Blind Fiddler' established him in the position of the leading *genre* painter of the day. In 1811 he was elected a Royal Academician, and in 1813 received his first commission from the Prince Regent for a picture called 'Blind Man's Buff.' He afterwards received numerous other commissions from the Prince Regent, both before and after his accession as George IV. He was present at George IV.'s visit to Holyrood Palace in 1822, and painted a

picture of the King's entrance into Holyrood as a royal commission. In 1825 Wilkie travelled to France, Italy and Germany for the sake of his health, and in 1827 he visited Spain, where he was so profoundly affected by the paintings of Velazquez and other Spanish painters that he changed his whole style of painting. He became Painter-in-Ordinary to George IV., and was continued in this office by William IV. and Queen Victoria, for both of whom he executed some important Court commissions, including the painting of 'The Queen's First Council.' His reputation was then at its height throughout Europe. In 1840 he started on a journey to the East, and after visiting Turkey, Syria and the Holy Land, was on his way back to England from Egypt, when he was seized by illness on board the steamer at Malta, and, dying off Gibraltar, was buried at sea.

The two paintings by Sir David Wilkie in his early style, which are in the Royal Collection, are 'Blind Man's Buff,' painted in 1812, and purchased from the artist by the Prince Regent in 1813, and 'The Penny Wedding,'

painted in 1818, and also purchased from the artist by the Prince Regent in 1819.

The subject of 'The Penny Wedding' is described as follows in the catalogue of the Royal Academy, where it was exhibited in 1819:—'This is a marriage festival, once common in Scotland, at which each of the guests paid a subscription to defray the expenses of the feast, and by the overplus to enable the new married couple to commence house-keeping.'

In a large barn, or bothy, a number of Scotch peasants are gathered together to celebrate a wedding. Towards the spectator's left the bridegroom is seen leading the bride out to dance. In the middle of the room are two couples dancing a reel, with other guests seated and looking on, and further in the background a table set out with viands, of which some of the guests are partaking. This picture is a good instance of the

attempt made to carry on in Great Britain the traditions of Jan Steen and David Teniers in representing the general simplicity and humour of peasant life. Both in this picture and in the 'Blind Man's Buff,' Wilkie attains a very high level as a *genre* painter, but his compositions lack the spontaneity and *brio* of the great Dutch *genre* painters, and are also too much pervaded by the academic influence. In the actual *technique* of the painting, Wilkie suffered from the prevailing fashion of the time for an over-use of asphaltum, the drying of which has necessitated frequent restorations to keep these pictures from perishing.

'Blind Man's Buff' and 'The Penny Wedding' were favourite pictures of George IV., and were hung by him at his private residence, The King's Lodge, Windsor. Subsequently they were removed, with the other paintings by Wilkie, to Buckingham Palace.



SIR DAVID WILKIE, R.A.  
THE PENNY WEDDING









# SIR DAVID WILKIE, R.A.

(1785-1841.)

## THE MAID OF SARAGOSSA.

(Canvas, 37 by 55½ inches.)



IN 1825 Sir David Wilkie, whose health had begun to fail, left England for a prolonged tour on the Continent. After visiting France and Italy, he arrived in Spain, and resided for some months, in 1828, at Madrid. Wilkie was profoundly affected by his studies of the old masters during his travels. First Rembrandt and then Correggio occupied his attention, but on arriving in Spain he became quite dominated by the influence of Velazquez and Murillo. Whereas his early works were based on a somewhat careful and cramped imitation of the Dutch and Flemish school, he now changed his style for the broader and more flowing contours of the Italian school, combined with the rich velvety brown shadows of the Spanish schools, and the freedom from mere colour which is so characteristic of Velazquez.

At Madrid Wilkie painted a series of pictures intended to represent the patriotic incidents in Spain during the War of Independence, in 1808. Four of these were purchased from the artist by George IV., representing 'The Guerilla taking leave of his Confessor'; 'A Guerilla Council of War in a Spanish Posada'; 'The Guerilla's return to his Family'; and 'The Maid of Saragossa.'

The last-named, the largest and most important of the set, represents a scene during the war, which had become very

famous. In May, 1808, the Spaniards rose against the French Government, and at Saragossa, or Zaragoza, the capital of the province of Aragon, the French governor was deposed, and a government organised by the people. A leader was found in José Palafox, a young nobleman, guided by his tutor, Basilio Boggiero, and some of the leading priests. The town was besieged in June, 1808, by Marshal Lefebvre, and repelled his assaults successfully, not surrendering until February, 1809, after four other French marshals had been entrusted with the siege.

During the siege one of the gunners was killed near the convent of Santa Engracia. His young wife, Augustina, found her way to the station, and, taking his place at the gun, continued to direct its fire. Her act of heroism is commemorated by Wilkie, who introduced into the picture portraits of Don José Palafox directing the gun, Don Basilio Boggiero preparing a message by carrier pigeon, and Padre Consolacion, an Augustinian friar, who served as an engineer in the defence. The exploit of 'The Maid of Saragossa' ranks high among the heroic achievements of women.

The picture is painted almost in monochrome with isolated patches of colour. It was placed with the other Spanish pictures by Wilkie at Carlton House, and subsequently removed to Buckingham Palace.







SIR DAVID WILKIE, R.A.  
THE MAID OF SARAGOSSA.







# WILLIAM MULREADY, R.A.

(1786-1863.)

## THE WOLF AND THE LAMB.

(Panel, 24 by 20 inches.)



WILLIAM MULREADY was born in Ireland, but was brought to London as a small child, where he displayed a precocious tendency to art. He received, however, but a haphazard education until 1800, when, through the influence of Thomas Banks, R.A., the sculptor, he obtained admission into the schools of the Royal Academy. Mulready resided for some time with John Varley, the landscape painter, and married his sister, but for many years he was far from successful as an artist, a husband or a parent. Having turned his hand to illustrating books as a means of livelihood, he through this channel, and after a study of the Dutch painters, turned his hand to small domestic subjects, in which he was at first rather an imitator of Sir David Wilkie. Mulready had, however, struck on the line for which he was best suited, and from that time his life was one of continuous success. He was elected an Associate of the Royal Academy in November, 1815, and a full Academician in the following February, and was conspicuous for his devotion to the Royal Academy and its interests. Many of his paintings were purchased by

Mr. Sheepshanks, and bequeathed to the nation, where, with others bequeathed by Mr. Vernon, they have since been a popular attraction at the South Kensington (now Victoria and Albert) Museum.

The picture entitled 'The Wolf and the Lamb' is a good example of Mulready's treatment of English domestic subjects. By a wooden gate, a boy with a satchel in his left hand, dressed in mourning, lifts his right arm to defend himself from the blows of another boy who stands gazing at him in anger with clenched fists. A puppy dog cowers by the paling. To the left a little girl is running towards the boy's mother, who, in a black dress and widow's cap, hurries out from a house to protect her son. In the background is a lane with tiled houses, said to represent the Mall at Kensington. Signed '*Wm. Mulready*' on a brass plate on the gate.

This picture was painted in 1820 and exhibited at the Royal Academy, when it was purchased by King George IV. from the painter. It was engraved for the Artists' Fund, of which Mulready was one of the founders, and was for many years one of the most



popular pictures of the modern English School.

The picture was originally placed at Carlton House, but was removed to the King's Lodge in 1824. It was sent later on to Windsor Castle, but in 1858 was transferred to Buckingham Palace, where it now hangs in His Majesty's private apartments. It was exhibited at the Paris Exhibition of

1855 and at the Manchester Exhibition in 1857.

Unluckily Mulready was in 1820 painting under the influence of Sir David Wilkie and with the same materials, so that, as in the case of Wilkie's paintings, an over-use of asphaltum has necessitated more than one extensive restoration of the painting in order to prevent it from perishing.



WILLIAM MULREADY, R.A.  
THE WOLF AND THE LAMB.









# CLARKSON STANFIELD, R.A.

(1793-1867.)

## PORTSMOUTH HARBOUR.

(Canvas, 37 by 55½ inches.)

**C**LARKSON STANFIELD was the son of an actor, who had been employed in early life on a slave-ship, and had formed a friendship with Thomas Clarkson, the abolitionist of the slave trade, who stood godfather to his son. The younger Stanfield had, like his father, a vocation for the sea, and entered the merchant service, whence he was pressed for the Navy at the age of nineteen. Two years later his natural talent for drawing was exhibited in some scenery for theatricals on board ship. This beginning eventually led to his adoption of scene-painting as a profession, and his engagement at the London theatres, especially at Drury Lane Theatre. It is doubtful if Stanfield has ever been excelled in this branch of painting. He continued, however, to develop his art in the direction of landscape-painting, and his success in this line enabled him to give up scene-painting as a regular profession. Stanfield attained well-deserved success as a landscape-painter, and especially as a marine-painter. He was a thoroughly sincere artist, with a true knowledge of the atmospheric effects of sea and sky.

His training as a scene-painter is evident in all his works, but as an English artist he won for himself a place beside Turner and Constable. He was a constant exhibitor at the great London exhibitions, and at his residence in Hampstead he was the centre of a literary and artistic *coterie* of special interest.

Among the patrons of Clarkson Stanfield was King William IV., who gave him commissions for two paintings, 'The Opening of New London Bridge in 1831' and 'Portsmouth Harbour,' both of which are at Buckingham Palace. The latter picture, which is here reproduced, shows the sea-coast near the mouth of Portsmouth Harbour with a heavy sea running, on which is a boat going off to a ship in full sail, which is about to enter the harbour. It is interesting to compare this picture with the painting by J. M. W. Turner, R.A., of a similar sea subject, now at Bridgewater House, and also with the large painting in the same collection by Willem Van de Velde, the younger. This comparison will explain why Clarkson Stanfield has been called the 'English Van de Velde.'





CLARKSON STANFIELD, R.A.  
PORTSMOUTH HARBOUR.









# SIR EDWIN HENRY LANDSEER, R.A.

(1802-1873.)

## DASH, HECTOR, NERO, AND LOREY.

(*Canvas, 47½ by 59½ inches.*)

**E**DWIN LANDSEER, who was born in London, came of a family of artists; his father was a painter and engraver, his brother Charles a painter, and his brother Thomas an engraver, to whom much of the early success of Edwin Landseer's paintings was due. Even his sister, Jessica, was a painter of some merit. Landseer's life was one of unbroken progress and success, and he seldom quitted London for any length of time. Animals were from the very first his favourite subject, and for a time Landseer was the most successful and most popular animal-painter of his day, if not of all time. Dogs were his special delight, and later in life deer and sheep. Landseer seldom painted animals except in connection with something to do with the human race, and in endeavouring to express the sympathy of a dumb beast, he often ran into the further extreme of over-endowing his animals with human character, and over-charging them with sentiment.

As a painter Landseer was cold and chalky in colour, and succumbed too easily to the superficial glossiness, which

characterised the English School, especially at the Royal Academy, of this date. These defects have deprived him of the appreciation in later days, to which his career, taken as a whole, would seem to have entitled him. For a time Landseer reigned supreme in British homes and hearts, and his works were dispersed far and wide by the skill of the engraver and the enterprise of the print-seller. His vogue was perhaps beyond his actual merit, but it was far from being ill-deserved.

Landseer was a favourite in English society, and especially at the Court. As early as 1835 he had become acquainted with H.R.H. the Duchess of Kent at Kensington Palace, and had laid the foundation of that friendship with the young Princess Victoria with which she, as Queen, honoured the painter until the end of his life. For the Queen and H.R.H. Prince Albert, Landseer drew or painted some fifty or sixty compositions, mostly commissions, from which a few have been selected for reproduction here. He gave them lessons in drawing and etching. When he died he left a portrait of the Queen unfinished, and

the last finished painting by him was purchased by Her Majesty.

Most of the paintings by Landseer executed for the Queen are now at Buckingham Palace, but many of his crayon drawings have been removed to Balmoral Castle.

The dogs represented in the picture here reproduced were the favourite dogs of H.R.H. the Duchess of Kent and

the Princess Victoria at Kensington Palace. The macaw, Lorey, was a present given to the Princess by her cousins, the Hereditary Prince of Saxe-Coburg-Gotha and Prince Albert (afterwards Prince Consort), and was given by the Princess to her mother, the Duchess of Kent.

The picture was engraved by F. Bacon in 1842.



SIR EDWIN HENRY LANDSEER, R.A.  
DASH, HECTOR, NERO, AND LOREY









SIR EDWIN HENRY LANDSEER,  
R.A.

(1802-1873.)

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QUIZ, THE LION DOG FROM MALTA.

(*Canvas, 24½ by 29½ inches.*)



SMALL dog, with long white silky hair, is standing on a table behind which is seen the head of a large St. Bernard dog; on the table are drawing materials. The little dog represented was a Maltese dog, said to be the last of its tribe, which was given to H.R.H. the Duchess of Kent in 1839 by Queen Adelaide. This picture was

bequeathed by the Duchess of Kent to Her Majesty Queen Victoria in 1861, and placed at Osborne House, whence it was removed to Buckingham Palace in 1902 by command of King Edward VII.

The picture was exhibited at the Royal Academy in 1840, and was engraved by Thomas Landseer in 1843 and by W. T. Davey in 1849. It is a good example of Landseer's skill in painting dogs.





SIR EDWIN HENRY LANDSEER, R.A.  
QUIZ, THE LION DOG FROM MALTA.









SIR EDWIN HENRY LANDSEER,  
R.A.

(1802-1873.)

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THE BAPTISMAL FONT.

(*Canvas, 77½ by 66½ inches.*)



IN a field is a large stone font, decorated and carved, surrounded by a flock of sheep.

This painting was the last completed by Sir Edwin Landseer, and was painted in 1872, when he was in his 70th year. It is somewhat woolly in technique, and is lighter and tenderer in colour than his

paintings usually were. It was the last painting completed by Sir Edwin Landseer, and was exhibited at the Royal Academy in 1872, after which it was purchased by Her Majesty the Queen. It was placed at Osborne House, but in 1902 was removed to Buckingham Palace by command of King Edward VII. It was engraved by Thomas Landseer.







SIR EDWIN HENRY LANDSEER, R.A.  
THE BAPTISMAL FONT.







# JOHN PHILLIP, R.A.

(1817-1867.)

## THE LETTER-WRITER OF SEVILLE.

(Canvas, 31 by 39 inches.)



JOHN PHILLIP was born of humble parents at Aberdeen and apprenticed to a house-painter. Succeeding in making his way to London he entered the schools of the Royal Academy, and in 1839 succeeded in exhibiting two pictures there. In 1840 he returned to Aberdeen, where he found little to do but paint portraits, and in 1846 he returned to London where he became a regular exhibitor at the Royal Academy, his subjects being chiefly scenes from Scottish domestic life. In 1851 he went to Spain for his health and resided for some time at Seville. From that date he, like his fellow-countryman, Sir David Wilkie, was powerfully influenced by Spanish painting and changed his whole style. Most of his subsequent paintings were Spanish subjects. It was the latter style of Phillip's work which brought him into fame and made his fortune. His art seemed to thrive in the warm colours and climate of Spain, and his career became one of continuous success. He attracted the notice of H.M. Queen Victoria through the instrumentality of Sir Edwin Landseer, and in 1853 the

Queen purchased Phillip's painting of 'The Spanish Gipsy-Mother.' This was followed by a commission from H.R.H. Prince Albert to paint for Her Majesty 'The Letter-Writer of Seville.' In 1858 Phillip was honoured by the Queen with a commission to paint 'The Marriage of the Princess Royal with the Crown Prince of Germany,' a difficult task, in which he acquitted himself with much skill and some success. Among other paintings acquired by the Queen were 'The Dying Contrabandista,' 'The Spanish Gipsy-Mother,' and 'El Paseo,' the last-named being an attractive painting of two Spanish girls, which now hangs in His Majesty's private rooms at Windsor Castle.

Phillip also painted portraits of H.R.H. the Prince Consort and H.R.H. Princess Beatrice. He was elected A.R.A. in 1857 and R.A. in 1859.

The painting here reproduced represents a familiar scene in the streets of Spain or Southern Italy, showing the street letter-writer, or *escribano*, who acts as secretary for love letters, business letters and the like for all classes, principally women. In this case the



writer, '*Juan Morales, Memorialista and Escribano*,' as he calls himself, is seated at his table in the streets of Seville listening to the confidences of a lady, who dictates a love letter to him. On the other side stands a poor woman with two children, holding a sealed letter, which she evidently intends to get Morales to read to her.

This is a very good example of

Phillip's Spanish paintings. It was purchased direct from the painter by H.R.H. Prince Albert, who presented it to H.M. Queen Victoria at Christmas in 1853. It was placed at Osborne House, where it hung until 1902, when it was removed by command of King Edward VII. to Buckingham Palace, where it hangs in His Majesty's private apartments.



JOHN PHILLIP, R.A.  
THE LETTER-WRITER OF SEVILLE.









# GEORGE FREDERICK WATTS,

R.A.

(1818-1904.)

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## PORTRAIT OF MARY AUGUSTA, LADY HOLLAND.

(Canvas, 30½ by 24 inches.)



GEORGE FREDERICK WATTS, one of the greatest of English-born painters, was born in London, and though he studied for a short time, was practically self-educated. During a visit to Italy, he became acquainted with Henry Edward, Lord Holland, who was British Minister at Florence from 1839 to 1846. To the patronage and personal friendship shown to the artist by Lord and Lady Holland, Watts owed his first steps to success in his career. Many of his early paintings are still at Holland House, in the vicinity of which he lived and died. The career of Watts as an artist was one of unflagging devotion to work and to the cause of art, as an important factor in human life. A great number of his works were intended to exemplify the moral teaching of art, and were

painted as a gift to the nation for this purpose. These include the series of portraits, or portrait-types, of great men which he presented to the National Portrait Gallery.

This portrait was one of the painter's early works, and represents Lady Holland, seated, in a brocaded dress with flowers in her lap and wearing a large straw hat, shading her face.

Mary Augusta, Lady Holland, was the daughter of George William, eighth Earl of Coventry, and was married to Lord Holland in 1833. At her husband's death in 1859 she inherited his whole estate, including Holland House. She resided there, as one of the leaders of cultivated society, until her own death in 1889. By her will she gave this portrait of herself by Watts to H.R.H. the Prince of Wales (now King Edward VII.).





GEORGE FREDERICK WATTS, R.A.  
PORTRAIT OF MARY AUGUSTA, LADY HOLLAND.



*Mary Augusta Lady Holland*

*by Watts.*







# FREDERIC, BARON LEIGHTON OF STRETTON, P.R.A.

(1830-1896.)

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## CIMABUE'S MADONNA CARRIED IN PRO- CESSION THROUGH FLORENCE.

(*Canvas, 87½ by 205 inches.*)



FREDERIC LEIGHTON, afterwards Sir Frederic Leighton, Bart., who at the time of his death had just been created Baron Leighton of Stretton, was born at Scarborough, the son of Dr. Frederic Leighton. As he was taken abroad when a boy of ten, a natural love of art was stimulated by his surroundings in France and Italy, and determined his vocation in life. To complete his studies Leighton went to Frankfort-on-the-Maine, to work under Johann Eduard Steinle, from whom he acquired that almost religious severity of line and chastened asceticism which influenced him, perhaps excessively, throughout his life. In 1852 Leighton went to Rome, and there came under the influence of two personalities as strong as Steinle's, Bouguereau and Gerome, and on this blending of German rigidity and French scientific composition Leighton's art was formed.

Having a mind singularly adapted to the higher culture of literature and music, as well as all the creative arts, Leighton conceived, as his first great picture, the scene of 'Cimabue's Madonna Carried Through the Streets of Florence.' In spite of the labour of preliminary studies, this huge painting was completed in three years and sent to London in 1855. This painting made Leighton famous, and justly so, and from that date he progressed with unfaltering steps from stage to stage of his career, until, on November 13, 1878, he was elected President of the Royal Academy. This post Leighton held until his somewhat premature death in January, 1896, and since the days of Sir Joshua Reynolds no president has filled the chair with greater dignity and distinction, or with greater honour to the Royal Academy and himself. During the latter part of his life Leighton was in all matters relating to art supreme. He enjoyed the confidence of the Queen

and of Her Majesty's ministers, as well as of the permanent officials of the Government. He was on terms of close personal friendship with the Prince of Wales, and with the Princess of Wales and the Royal Family in general. He was a generous friend to artists, especially the young and struggling, and there was no enterprise in art, of genuine worth and intention, which did not find in Leighton a cordial supporter. When, just before his death, he received the unprecedented honour for a painter, of elevation to the peerage, this honour was universally acknowledged to be his due.

The great painting of 'Cimabue's Madonna Carried in Procession Through Florence' was completed in Rome, after his arrival there in 1852, and was sent to London in time for the exhibition of the Royal Academy in 1855. The painter's own description

for the catalogue was as follows:— 'Cimabue's celebrated Madonna is carried in procession through the streets of Florence; in front of the Madonna, and crowned with laurels, walks Cimabue himself, with his pupil Giotto; behind it Arnolfo di Lapo, Gaddo Gaddi, Andrea Tafi, Nicola Pisano, Buffalmacco, and Simone Memmi; in the corner, Dante.' Signed with the painter's monogram. The figures in this composition are to a great extent portraits of his friends and contemporaries at Rome. The painter has introduced his own portrait as one of the bearers of the picture. The picture was at once purchased by Her Majesty Queen Victoria, and at the close of the exhibition was placed in Buckingham Palace, where it now hangs.

Besides being one of the largest, this painting is one of the most important works of the modern English school.



FREDERIC, BARON LEIGHTON OF STRETTON, P.R.A.  
CIMABUE'S MADONNA CARRIED IN PROCESSION THROUGH FLORENCE.









# FREDERIC, LORD LEIGHTON OF STRETTON, P.R.A.

(1830-1896.)

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## BIANCA.

(*Canvas, 23 by 19 inches.*)



HIS study of a beautiful Italian model was painted in 1862. It was purchased from the artist by H.R.H. the Prince of Wales and hung in Marlborough House. In 1902 it was removed to Buckingham Palace.

There are other paintings of minor importance by Leighton in the private possession of Their Majesties King Edward VII. and Queen Alexandra at

Buckingham Palace. These include another portrait-study of an Italian model, called 'Nanna,' which was also purchased direct from the artist by H.R.H. the Prince of Wales, and a beautiful study of a boy in a fisherman's dress, a portrait of 'John Hanson Walker,' which was formerly in the collection of H.M. Queen Victoria at Osborne House.





FREDERIC, LORD LEIGHTON OF STRETTON, P.R.A.  
BIANCA.









# FRANCIS MONTAGUE HOLL, R.A.

(1845-1888.)

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## NO TIDINGS FROM THE SEA

*(Canvas, 37½ by 55½ inches.)*



FRANCIS MONTAGUE HOLL, generally known as 'Frank Holl,' was the eldest son of Francis Holl, a well-known engraver, and grandson of William Holl, also an engraver. He was born in London and educated there, studying art partly in his father's studio, and partly at the Royal Academy Schools. He obtained the gold medal for historical painting in 1863, and in 1864 exhibited his first picture at the Royal Academy. His early works, which were chiefly scenes from domestic life, were characterized by a deep pathos and sympathy with the life of the poorer classes. In 1869 he exhibited a picture of this description, 'The Lord gave and the Lord hath taken away,' which had gained him the travelling scholarship at the Royal Academy; this painting attracted the notice of Her Majesty Queen Victoria, who wished to purchase it, but was too late to secure it. In consequence of this the Queen gave Holl a commission for another painting, 'No Tidings from the Sea,' which was exhibited at the Royal

Academy in 1871. In 1878 Holl was elected A.R.A. and was advised to turn his hand to portrait painting, which he did with such success, that he had little time for any other subjects except portraits. For a time Frank Holl was the leading portrait-painter of his time, but his very success proved too great a strain on his constitution, and contributed to his early death on July 31, 1888.

The painting reproduced is one of Holl's early works. In a humble cottage a woman is seated on a chair, leaning her head upon her hands; by her is an old woman with her hands clasped and a child clinging to her, while a little boy is sitting carelessly on the floor.

In this painting Holl strikes the note of pathetic interest, excited by the anxious waiting of the wife and mother for the sailor, whose boat is now past the hour of return, perhaps for ever. This picture, as stated above, was painted for Queen Victoria in 1870. It formed part of Her Majesty's private collection at Osborne House, whence it was removed to Buckingham Palace in 1902, by command of King Edward VII.







FRANCIS MONTAGUE HOLL, R.A.  
NO TIDINGS FROM THE SEA.







# HANS MEMLINC.


(SCHOOL OF).

(1434(?) - 1494.)

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## THE MYSTIC MARRIAGE OF ST. CATHERINE.

(Panel, 16 by 9 inches.)

 HIS beautiful little painting represents one of the subjects so dear to the painters of the school of Bruges, of which Hans Memlinc was so important a leader. It shows the Virgin seated in a wooded and hilly landscape with the Infant Christ upon her knees, attended by five female saints, conspicuous among whom on the left are St. Ursula and St. Catherine of Alexandria, who kneels before the Child, and receives from Him on her finger the mystic ring of marriage. Above the Virgin, in the sky, float angels, bearing suspended in the air a *baldacchino* or canopy of rich brocaded cloth, this being in itself a very unusual accessory in such a composition.

The five female saints are all richly clad, and wear in some cases elaborate jewels. Two of them wear curious velvet head-dresses, characteristic of the period and of the country. The figures are

all executed with the greatest care and brilliancy, and resemble the fine work in miniature-painting of the great artists at Bruges. It has always been ascribed to the hand of Hans Memlinc, but the most competent authorities, such as Mr. Weale and Mr. Claude Phillips, are of opinion that there is lacking in this picture that note of inspiration which it is imperative to find in the genuine works of Memlinc, and they would rather ascribe the painting at Buckingham Palace to some immediate pupil and imitator of Memlinc at a slightly later date.

The painting was purchased by H.R.H. Prince Albert through Dr. Gruner from Mr. Metzger at Florence in 1845. It was hung at Osborne House until 1902, when it was removed to Buckingham Palace by command of King Edward VII. and placed in the private apartments of H.M. Queen Alexandra.







HANS MEMLING (SCHOOL OF).  
THE MYSTIC MARRIAGE OF ST CATHERINE.









# SIR PETER PAUL RUBENS.

(1577-1640.)

## SAINT GEORGE AND THE DRAGON.

(*Canvas, 60 by 89½ inches.*)



THE great painter of Antwerp, Peter Paul Rubens, born at Siegen in Westphalia in 1577, and died at Antwerp in 1640, is one of the greatest figures in the history of painting, and needs no introduction here.

In May, 1629, Rubens arrived in England, as an Ambassador from the Archduchess Isabella Clara Eugenia, Regent of the Netherlands, with a view of sounding Charles I. as to a peace, or at all events a suspension of arms, between England and Spain, and he remained in England until February, 1629-30. Rubens appears to have been entertained by Balthasar Gerbier at the King's expense, and on February 21, 1629-30, was knighted by Charles I. at Whitehall.

Rubens painted several pictures in England, notably the 'Peace and War,' painted for Charles I., and now in the National Gallery, in which he introduced portraits of the Gerbier family, who re-appear in the large family piece of 'Sir Balthasar Gerbier and his Family,' now at Windsor Castle. Rubens is also known to have painted a picture of 'St. George' in honour of his visit to England, which he sent back from England to Antwerp. Among the

paintings which Rubens had painted in England or immediately after his return to Antwerp, and which were purchased for the King at Antwerp through the agency of Endymion Porter, was a large landscape with the story of 'St. George and the Dragon,' possibly the one referred to, and now in the Royal Collection.

The scene is laid in a park-like landscape on the banks of a river which flows widening in the background with castles among trees on its banks. This has sometimes been described as the Thames at Richmond, but bears no resemblance to it. In the centre stands St. George by the vanquished Dragon, handing a bridle to the Princess Cleodolinda, behind whom are three maidens in an attitude of dismay. In front are groups of women and children and the dead body of a maiden. On the spectator's right are a horseman with a standard, and a group of peasants looking on from a height above. This latter motive is evidently borrowed from the great woodcut broadside of 'Pharaoh overwhelmed in the Red Sea,' designed by Titian and cut by Domenico dalle Greche. The figures of St. George and the Princess are usually stated to have been intended to represent King Charles and Henrietta Maria; but although the former might

be recognisable in the figure of 'St. George,' the ample figure of the Princess resembles one of Rubens' wives rather than the *mignonne* form of Charles I.'s Queen. Two Cupids in the sky holding laurel wreaths float above the Saint and Princess and betoken their future union.

This painting appears in the catalogue of Charles I.'s collection as 'Done by Sir Peter Paul Rubens. Imprimis the Great St. George which the King bought of Mr. Endymion Porter.' It appears to have been stored for a time in the passage between the Banqueting Hall and the Princes' Lodgings at Whitehall. At the dispersal of the King's collection it was purchased by the Duc de Richelieu (not, as sometimes erroneously stated, by Christina, Queen of Sweden), and eventually passed

into the collection of the Duc d'Orléans at the Palais Royal in Paris. In 1792, negotiations were made by Mr. T. M. Slade, on behalf of Lord Kinnaird and Messrs. Morland and Hammersley, to purchase the Orléans collection, which was then in the market. The pictures of the Italian school having been already sold Mr. Slade secured the Dutch and Flemish pictures, which he forwarded to England in 1798. At the sale of these pictures the painting of St. George was purchased by Mr. W. Morland, from whom it was subsequently acquired in May, 1814, by the Prince Regent, four Dutch paintings from the Baring collection being given in exchange for it. It was placed at Carlton House, and in 1843 was removed to Buckingham Palace.



SIR PETER PAUL RUBENS.  
SAINT GEORGE AND THE DRAGON












# SIR PETER PAUL RUBENS.

(1577-1640.)

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## THE ASSUMPTION OF THE VIRGIN.

(Panel, 41½ by 27 inches.)

HE brilliant sketch here reproduced is a reduced version of the great picture of 'The Assumption of the Virgin' by Rubens in the Royal Gallery at Brussels, painted by command of the Archduke Albert and the Archduchess Isabella Clara Eugenia, regents of the Netherlands, for the church of the Barefoot Carmelites at Brussels, which was newly consecrated in October, 1614. This painting was engraved for Rubens by Scheltius à Bolswert, and it is probable that the reduced version at Buckingham Palace was made by the painter for the use of the engraver. The composition is clearly based upon the famous painting of 'The Assumption' by Titian at Venice. The original painting is of unequal merit, the group in the lower part of the picture being greatly superior to that of the Virgin in the clouds in the upper part, and

almost certainly the work of Rubens's own hands. The engraving shows certain differences from the original painting, and as these same differences are to be found in the painting at Buckingham Palace, it is clear that the reduced version is the study for Bolswert's engraving. The general brilliancy, however, of the painting at Buckingham Palace makes it difficult to believe that it can be from any hand than that of Rubens throughout.

This painting was in the collection of the Comte d'Orsay at Paris in 1750, in that of Mr. John Purling in 1801, and in that of Sir Simon Clarke in 1802, whence it was purchased by Mr. Hope for 410 guineas. At Mr. Hope's sale in July, 1816 it was purchased by the Prince Regent for 250 guineas and placed at Carlton House, whence it was removed to Buckingham Palace in 1843.





SIR PETER PAUL RUBENS.  
THE ASSUMPTION OF THE VIRGIN.










# GONZALES COQUES

(GONZALO COCX).

(1618-1684.)

## PORTRAIT-GROUP OF THE VERBIEST FAMILY.

(Copper, 22½ by 29 inches.)

ONZALES COQUES, or Gonzales, as he was known in after life, was a native of Antwerp, and the son of one Pieter Willemsz Cocx. His fame rests upon the small portraits, or portrait-groups, such as the one at Buckingham Palace, which made him for a time the most fashionable painter in Antwerp. He was strongly influenced by Rubens and Van Dyck, and carried out their style on a small scale, with such success, that he was called by his contemporaries, 'the little Van Dyck.' He was less successful, when he tried his hand at larger portraits or historical

compositions. His small portraits or groups are highly finished.

The family represented consists of the father, mother, and four children. The father stands on the left, slightly in the background, in a black dress with white collar and ruffles. His wife is seated in a large chair towards the left, in an amber yellow dress (painted over gold) and black mantle. Between them are three little children, two girls and a boy. On the left, by the mother's right hand, the eldest boy is riding on a hobby horse.

This picture was formerly in the collection of Lord Radstock, whence it was purchased for George IV. in May, 1826.





GONZALES COQUES (GONZALO COCX).  
PORTRAIT-GROUP OF THE VERBIEST FAMILY.









# DAVID TENIERS THE YOUNGER.

(1610-1690.)

## A VILLAGE FESTIVAL.

(*Canvas, 29½ by 36 inches.*)



DAVID TENIERS the younger was one of the most prosperous and prolific painters of his day. He came of a painter family. His father, David Teniers, was a painter of some note, who had studied under his elder brother, Juliaan Teniers, and also under the great Rubens. Later, when still young, he had worked in Italy with Adam Elsheimer, the painter who influenced both Rubens and Rembrandt. Three of the younger David Teniers' brothers were painters, Juliaan, Theodoor, and Abraham. But the fame of David Teniers the younger outshone them all. The early part of his life was spent at Antwerp, but under the lucrative patronage of the Archduke Leopold William of Austria, of Queen Christina of Sweden, of the King of Spain and the Elector Palatine, and other princes, he attained wealth enough to purchase an estate at Perck near Mechlin, where he spent the better part of his life in wealth and prosperity.

Teniers had probably no other instructor but his father, but he was so much influenced by the paintings of his slightly elder contemporary, Adriaen

Brouwer, that his own work, both in subject and general style, is to some extent based on the energetic and intensely original work of Brouwer. Later on in life he abandoned the warm brown colouring, which he learnt from Brouwer and the great Italian artists, and developed a more translucent, silvery grey tone of colour, in which his most mature paintings were executed. His subjects were very varied, but his name is usually identified with joyous renderings of village festivals, marriage feasts, *Kermesses*, and the like, in which he often introduced portraits of himself, his wife and children, as participating in the gaiety. The paintings by David Teniers are too numerous to give in detail. There are many in the Royal Collections, twenty or more at Buckingham Palace, and others at Windsor Castle and Hampton Court Palace. Some of these are possibly by his father, the elder David Teniers. No painter has been more frequently copied than Teniers, so that it is a matter of some difficulty to separate his own paintings, numerous as they are, from some of the very skilful copies which pass under his name.

The picture selected here for reproduction is one of the most familiar of the subjects so often painted by Teniers. In the yard outside a village inn, from a window of which a pennon with the figure of an archer is streaming, a number of peasants are assembled in various groups of revelry. One group is at table, one man having risen to pay another some money. In the middle a man and woman are dancing to the music of a bagpipe, which a peasant stands on a cask to play. Near them a woman is resisting a man's rude advances, and an old peasant stands

leaning on his stick watching the dancers. In the corner sits a man overcome with drink. Another man is leaving by the wooden doorway. Many other figures in the background. In the distant country outside the inn are seen a company of peasants engaged in separating a pair of duellists. Signed *David Teniers, F. A<sup>o</sup> 1649*. This painting was formerly in the collection of the Prince of Orange. It was brought to England by M. Delahante and sold to the Prince Regent. It was at Carlton House in 1819, and was removed to Buckingham Palace in 1843.





DAVID TENIERS THE YOUNGER.  
A VILLAGE FESTIVAL.







# DAVID TENIERS THE YOUNGER.

(1610-1690.)

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## A VILLAGE DANCE.

(*Canvas, 52½ by 30½ inches.*)



IN the courtyard outside a tavern a number of peasants are assembled, some of whom are dancing to the sound of a bagpipe, played by an old man, who stands on a mound under a tree. Other peasants are dispersed in varying groups and attitudes. In the left, towards the front, are portraits of the artist and his wife, with a boy and a greyhound, and near them, seated on

the ground, a young lady, apparently of their party, who is resisting the invitation of a peasant to join the dance.

This important painting was in the collection of Mr. Henry Hope, of Amsterdam, sold at Christie's in May, 1811, when it was purchased for the Prince Regent, and hung in the bedroom on the state floor of Carlton House. It was removed to Buckingham Palace in 1843.







DAVID TENIERS THE YOUNGER.  
A VILLAGE DANCE









# DAVID TENIERS THE YOUNGER.

(1610-1690.)

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## LE TAMBOUR BATTANT.

(Copper, 20 by 32 inches.)



OUTSIDE a fortified town is a guard-room, to which a drummer is approaching, beating a call to arms. A young servant in a green dress is entering the guard-room with a suit of red clothes on his arm. Signed *D. Teniers, 1647*. This admirable painting

was formerly in the collection of the Duc de Choiseul, and was sold in that of the Duc de Praslin. It then belonged to M. Helsleuter, from whom it was purchased in 1802 by Mr. Walsh Porter, and again in 1803 by the Prince Regent for Carlton House. It was removed to Buckingham Palace in 1843.





DAVID TENIERS THE YOUNGER.  
LE TAMBOUR BATTANT.









## DAVID TENIERS THE YOUNGER.

(1610-1690.)

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### TENIERS WITH HIS FAMILY.

(Canvas, 88½ by 77½ inches.)



TENIERS, with his wife and another lady, are standing before a cottage talking to an old peasant with a spade, who, hat in hand, is pointing towards the chateau of Perck, which is seen across some water. Behind the painter is a boy with a greyhound. A woman is at the door of the cottage. Signed *D. Teniers f.*

This large painting was in the collection of M. Marigny, 1781, and that of M. de Calonne, 1788. It was subse-

quently purchased by the Prince Regent for Carlton House. It was removed to Buckingham Palace in 1843.

The remaining paintings by David Teniers the younger, in the Royal Collection at Buckingham Palace, vary in size and merit, and comprise many subjects often repeated by him. One landscape is peculiar, as being a night-effect by moonlight. For the most part they are all paintings of great merit and interest.





DAVID TENIERS THE YOUNGER.  
TENIERS WITH HIS FAMILY.









# REMBRANDT HARMENSZ VAN RIJN.

(1606-1669.)

## THE SHIPBUILDER AND HIS WIFE.

(*Canvas, 44 by 65 inches.*)

 EMBRANDT, one of the greatest painters that the world has ever known, is worthily represented in the Royal Collection by no less than ten paintings, seven at Buckingham Palace, two at Windsor Castle, and one at Hampton Court Palace.

The career of Rembrandt divides itself into four periods:—

- 1.—1627-1631. The early period of youth and artistic progress, when residing in his native town of Leyden.
- 2.—1632-1636. His career as a fashionable portrait painter at Amsterdam.
- 3.—1637-1654. The period of his fullest development as an artist, capable of being subdivided again into:
  - (a)—1637-1642. The period when his paintings show a rich warm tint of golden brown, like sunlight.
  - (b)—1642-1654. The period when the chiaroscuro, or contrasts of light and shade, are most strongly accentuated.
- 4.—1655-1669. The years of sorrow, misfortune, morose seclusion and old age, a period when Rembrandt's painting loses its high finish and carefully studied effect, but increases continuously in freedom and breadth of treatment until his death.

To the first period of Rembrandt's career belong the two portraits at Windsor Castle, which will be described elsewhere.

The second period is represented by two great pictures, both double portraits. Of these the more important is that known as 'The Shipbuilder and his Wife.' This is one of the paintings the merit of which has been acknowledged from generation to generation by a chorus of increasing appreciation. An elderly man, in a

black dress and white ruff, with a bluff, genial face, is seated near a window at a table, on which are books, an inkstand, and various papers, one of these, on which his hand rests, being the plan of a ship. He holds a pair of compasses in his right hand, and is represented in the act of turning towards his wife, who has entered through a door behind his chair, the handle of which she holds in her left hand, while with her right she hands him a letter, with the direction, *den eersamen ende seer. . . Joan Vij. . .*, this, so far as can be seen, being perhaps the name of the shipbuilder in question. She is plainly dressed in

black, with a flat white collar and tight-fitting white cap.

The painter's signature, *Rembrandt f. 1633*, is seen on the plan of the ship.

The homely simplicity and genial comfort of this group, combined with its perfect harmony of tone, have achieved for the painter a truly remarkable success.

The picture was formerly in the collection of M. Smeth van Alphen, and was purchased at the sale of this collection by M. La Fontaine. It was purchased at Christie's on June 13, 1811, for the Prince Regent, and hung at Carlton House. In 1843 it was transferred to Buckingham Palace.



REMBRANDT HARMENSZ VAN RIJN  
THE SHIPBUILDER AND HIS WIFE









# REMBRANDT HARMENSZ VAN RIJN.

(1606-1669.)

## PORTRAIT OF REMBRANDT HIMSELF, AND HIS WIFE, SASKIA.

(*Canvas, 60 by 76 inches.*)



REMBRANDT, in a velvet cloak embroidered with gold and wearing a velvet cap with a large feather over the right ear, stands on the left slightly behind his wife Saskia, who is engaged at her toilet and adjusting her ear-ring before a looking glass. She is richly attired with pearls and other jewels, and Rembrandt holds a pearl necklace in his hand.

This picture was for many years considered to represent 'The Burgomaster Pancras and his Wife,' and has even been stated to have been preserved in the Pancras family for many generations.

The likeness, however, of the two persons represented to Rembrandt and Saskia is unmistakable. Rembrandt was married to Saskia van Uylenborch in June, 1634, but for some time previous to this he had courted her, and found in her a model for some of his most attractive portraits. As 'Flora,' or 'The

Jewish Bride,' and under other names, he delighted to depict Saskia in some fancy costume, decked as his heart would wish. The double portrait in Buckingham Palace has its complement in the famous double portrait of Rembrandt and Saskia at Dresden.

But in spite of the subject and the circumstances under which it was painted the Buckingham Palace picture may leave the spectator cold. Though signed by the painter, it is not dated. The signature *Rembrandt* is in itself doubtful, as the painter signed himself this way for so short a time. In the Imperial Gallery of the Hermitage at St. Petersburg, there is a small portrait of Saskia alone in the very act of trying on her jewels, as depicted in the portrait at Buckingham Palace. This small portrait is undoubtedly the work of Rembrandt. Comparing this painting with that at Buckingham Palace, Dr. Bredius, the principal authority on the

works of Rembrandt, is constrained to hazard the suggestion that the latter painting may not be entirely the work of Rembrandt himself, but a compilation by Ferdinand Bol, or some other of Rembrandt's assistants, perhaps retouched by Rembrandt himself.

A comparison of this painting with that of 'The Shipbuilder and his Wife' will serve to explain the reasons on which Dr. Bredius bases his suggestion. The portrait of 'The Burgomaster Pancras and his Wife' was purchased in Holland by Mr. Henry Hope, the banker at Amsterdam, and at the sale

of his pictures in July, 1816, it was purchased for the Prince Regent for £300 6s. After hanging at Carlton House it was moved with others to Buckingham Palace, where it now hangs.

The portrait of an old man, or rabbi, at Hampton Court Palace, painted on panel (28 by 24 inches), and signed Rembrandt, 1635, belongs to this period of Rembrandt's career.

The remaining five paintings by Rembrandt at Buckingham Palace all belong to the third period of Rembrandt's career, when the painter was at the full height of his prosperity.





REMBRANDT HARMENSZ VAN RIJN.  
PORTRAIT OF REMBRANDT HIMSELF, AND HIS WIFE, SASKIA







# REMBRANDT HARMENSZ VAN RIJN.

(1606-1669.)

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## PORTRAIT OF A MAN.

(*Canvas, 38 by 29 inches.*)



ORTRAIT of an elderly man in a dark dress. There does not appear to be any signature or date upon the painting. This picture also formed part of Sir Francis Baring's collection, purchased for the Prince Regent in 1814, and seems to have hung at Carlton House before its removal to Buckingham Palace.

This portrait is sometimes described as that of 'A Jewish Rabbi' or 'A Burgomaster of Amsterdam.' It belongs to a class of portrait frequently painted by Rembrandt in the middle of his career after the death of his wife, Saskia, when he had ceased to attract the

world of fashion, and had adopted the somewhat secluded life, which he found more suitable to his temperament and his art. The money which he acquired by the sale of his paintings was spent in rich garments, jewels, weapons, and other accessories of his studio, in too great a profusion as events subsequently proved. Rembrandt then hired models from the streets, frequently old men of venerable appearance, and, draping them in these rich garments which he had collected, converted them into the rabbis and burgomasters and citizens of Amsterdam, who figure so largely in the catalogue of his works.







REMBRANDT HARMENSZ VAN RIJN.

PORTRAIT OF A MAN.









REMBRANDT HARMENSZ  
VAN RIJN.

(1606-1669.)

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PORTRAIT OF REMBRANDT HIMSELF.

(Panel, 25 by 24 inches.)



PORTRAIT of Rembrandt himself at about forty years of age. He is seen at half-length to the right, wearing a black cloak, into which his left hand is thrust, a red dress, a black hat with broad brim, and ear-rings. Signed and dated *Rembrandt f. 164.*, and probably painted about 1645.

This picture formed part of Sir Francis Baring's collection, purchased from Sir Thomas Baring for the Prince Regent in 1814. Like the other paintings by Rembrandt from the same collection, it was placed at Carlton House, and was removed in 1843 to Buckingham Palace.





REMBRANDT HARMENSZ VAN RIJN  
PORTRAIT OF REMBRANDT HIMSELF









# REMBRANDT HARMENSZ VAN RIJN.

(1606-1669.)

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## PORTRAIT OF A LADY WITH A FAN.

(Canvas, 42 by 32 inches.)



YOUNG woman, richly dressed with lace collar and cuffs, stands at a window, holding an open fan in her right hand. Signed and dated, *Rembrandt f. 1641*. This painting is justly celebrated as one of those which denote, as it were, the high-water mark of Rembrandt's career. The painter has passed through the period of fashion, when his chief wish would naturally be to please his sitters, and has arrived at the time when each painting serves to bring out his full skill, not only in the mere technical execution, but in the interpretation of character, as well as in the construction of a perfect work of art.

The lady's name is unknown, but it is possible to learn from this portrait that she was distinguished and elegant

in her appearance, and also possessed a noble and charming disposition.

The portrait, like others of the period, is one of a pair, in which Rembrandt has depicted husband and wife. The portrait of the husband is in the Royal Picture Gallery at Brussels, signed and dated as above. He wears a rich, though simple, dress, and the natural simplicity of the portrait gives it the same air of distinction which is so evident in that of his wife. The lady's portrait was formerly in the collection of Lord Charles Townshend. It was purchased for the Prince Regent by the Earl of Yarmouth at Mr. Stanley's sale in Bond Street in July, 1819. It was then placed at Carlton House, and was removed to Buckingham Palace in 1843. It has been frequently exhibited.





REMBRANDT HARMENSZ VAN RIJN.  
PORTRAIT OF A LADY WITH A FAN.









REMBRANDT HARMENSZ  
VAN RIJN.

(1606-1669.)

THE ADORATION OF THE MAGI.

(Panel, 48 by 41 inches.)



THE Virgin is seated with the Infant Saviour on her knees. One of the Magi, prostrate before the Child, presents an offering; another, the Ethiopian king, is taking a casket from a servant, and the third stands with hands uplifted in adoration. Attendants with camels are seen in the background. Signed and dated *Rembrandt, 1657.*

The scene is one of darkness, the light being supplied from within the picture, emanating from the group of the Mother and Child, scintillating on the jewels and rich embroidery of the dresses worn by the Magi, and pervading the yellow and red notes, which

form the general harmony of colour throughout the painting. In this painting Rembrandt has attempted a *tour de force* of chiaroscuro, which at first sight seems to have been carried to excess, but the picture has darkened somewhat with age and surface varnish, and has lost something of the harmonious blending of colour, which it must have once possessed. It was purchased in Holland by Sir Francis Baring, and was sold with the rest of his collection by Sir Thomas Baring to the Prince Regent in May, 1814, when it was placed at Carlton House, and removed in 1843 with other pictures to Buckingham Palace.





REMBRANDT HARMENSZ VAN RIJN.  
THE ADORATION OF THE MAGI.









# REMBRANDT HARMENSZ VAN RIJN.

(1606-1669.)

## ‘NOLI ME TANGERE’

(Jesus Christ appearing to Saint Mary Magdalene  
at the Sepulchre).

(Panel, 24 by 19½ inches.)



HIS painting is a notable example of Rembrandt's special chiaroscuro. The Sepulchre is seen on the right in the shadow of trees with two angels sitting on its side. On the steps leading up to it kneels St. Mary Magdalene in a white dress and red mantle, turning round towards the Saviour, who stands behind her in white garments with a broad-brimmed straw hat on His head, holding a spade. In the distance is a view of Jerusalem with an effect of early morning light. The picture is signed and dated *Rembrandt, f. 1638*.

The extremely naive realism of the scene, and especially of the figure of Christ, would perhaps in weaker hands than Rembrandt's raise a smile on the face of a spectator. There is, however, a downright seriousness about Rembrandt's realism, especially in his treatment of sacred subjects, which forbids any depreciatory criticism on this point,

and leads eventually to a true appreciation of the unaffected simplicity, often amounting to true poetry, which guided the painter's imagination. His ideals did not extend beyond the horizon of his own life-surroundings, his religion was of this world rather than of the next, but few moralists have touched a deeper note or more truly interpreted the divine message conveyed through the Bible than Rembrandt. The secret of his success lies greatly in the wonderful sense of mystery and inspiration due to the blending of golden light and deep shadow, which is baffling to the eye at first, until it becomes accustomed to the chiaroscuro and able to discern the beauties of the work.

This picture was formerly in the collections of M. de Reuver, the Elector of Hesse-Cassel, and at La Malmaison, and was purchased by M. La Fontaine for George IV. in November, 1819.





REMBRANDT HARMENSZ VAN RIJN.  
'NOLI ME TANGERE' (Jesus Christ appearing to Saint Mary Magdalene at the Sepulchre)










# FRANS HALS.

(1581(?)-1666.)

## PORTRAIT OF A YOUNG MAN.

(Canvas, 25 by 20 inches.)

N the history of Dutch painting after the great name of Rembrandt, it is the name of Frans Hals, which rises to the lips as that of the greatest painter whom Holland produced. What Velazquez was to Spain Hals was to Holland. In both cases it has been left to a recent posterity to reveal to the world the true position of these great painters, whose technical dexterity has proved the magnet and at the same time the stumbling-block of many an aspiring artist.

The audacious vigour of Hals's painting, the defiant audacity of his work, more modern, like Velazquez, than the most modern painters of the nineteenth century, are all in keeping with the facts of his life.

Born in Antwerp of Haarlem parents he returned as a child to Haarlem, with which town his name was ever afterwards to be identified. His genius was too original to owe much to tuition, and the joyous irregularity of his life lent itself little to anything like drudgery or mere respectability in his work or general demeanour. Domestically Hals was a hopeless *mauvais sujet*, and yet in spite of his frequent appearances in public as a

delinquent of some sort or another, he never loses his hold upon the affections. In spite of these vicissitudes Hals lived to be eighty-five years of age, and when he ended his life in a poorhouse his skill as a painter was as vigorous as that of Titian or Watts at a similar age. Hals remains one of the landmarks in the history of painting.

The small portrait here reproduced is a rapidly painted sketch of a young man in a light brown suit with broad lace collar, and a cloak over his left arm, wearing a broad-brimmed hat and holding a walking cane in his right hand. In the background to the right is seen a garden in which are a man and woman seated by a *pergola*.

The pose and *bravura* of this brilliant sketch, for it is little more, is somewhat similar to that of the famous portrait of Willem van Heythuysen in the collection of Prince Liechtenstein at Vienna. It was probably painted about 1628.

It is not known exactly when the painting came into the Royal Collection, but it was at Kensington Palace early in the nineteenth century and afterwards hung for many years at Hampton Court Palace, whence it was moved to Buckingham Palace in 1902.





FRANS HALS  
PORTRAIT OF A YOUNG MAN.









## FRANS HALS.

(1581(?)-1666.)

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### PORTRAIT OF A MIDDLE-AGED MAN.

*(Canvas, 46 by 35½ inches.)*



HE subject represented is seen standing as far as the knees, his right hand and arm akimbo on his hip, and his left hand holding a glove. He wears a black dress, broad white ruff, and plain white cuffs. His head is bare, with short light brown clipped beard and moustache. Signed with Hals's monogram and inscribed AETAT.

SVAE. 36 An. 1630. In this painting Hals has met Titian and Van Dyck on their own ground, and as a worthy rival. The momentary action with the glove is masterly, and the vivacity and directness of the portrait unsurpassable.

This picture was purchased by the Prince Regent and sent to Buckingham Palace, in 1809, since when it has remained there.





FRANS HALS.  
PORTRAIT OF A MIDDLE-AGED MAN









# HENDRIK GERRITSZ POT.

(1600(?)-1658.)

## PORTRAITS OF CHARLES I., QUEEN HENRIETTA MARIA, AND THE PRINCE OF WALES.

(Panel, 18½ by 23¼ inches.)



HENDRIK POT was a clever artist, whose work has only been recognised in later years. Born at Haarlem he belongs to the school of painters who were the immediate successors of Frans Hals, and who combined the joviality of Hals with something of the fine painting of the Leyden school. Dirk Hals, Palamedes, Pieter Codde, W. C. Duyster, and Hendrik Pot are all known as painters of small festive scenes, with carefully elaborated detail, and occasionally portraits on the same scale, and with the same high finish.

Pot was not only a painter of these small pictures, but was successful in such a line as 'The Shooters' Guild at Haarlem' in 1630, and an allegory on the death of William I. of Orange, painted in 1620 for the town of Delft.

In 1631 Pot came to London and remained there two years. He painted Charles I., once in the small portrait now in the Louvre, and again in the double portrait now at Buckingham

Palace. He also painted that curious picture at Hampton Court, called 'A Startling Introduction.' In 1633 Pot returned to Haarlem, but about 1650 removed to Amsterdam, where he died.

In the small portrait group at Buckingham Palace the personages are represented at either end of a long table covered with a crimson cloth, on which lie a crown, a sceptre, and a branch of olive. The King stands on the spectator's left, dressed in black with the ribbon of the Garter round his neck. A throne is behind him and his black high-crowned hat is on the table. The Queen is seated at the opposite end of the table in a stiff yellow dress with a broad wired ruff open at the bosom. With her left hand she holds the arm of the infant Prince, who, in a yellow dress with a white pinafore, is seated on the table. In the background is a pale mauve curtain, and above the heads of the King and Queen rich crimson curtains are looped back.

The costume of the King and Queen is that of about 1630-1, and similar to that shown in the portraits of them by D. Mytens. The picture was actually ascribed for many years to Mytens, but the figure of Charles I. is identical with that in the portrait of him by Pot in the Louvre. Moreover the size and general execution of the painting is in

accordance with Pot's other known work.

The picture was formerly in the collection of the Greffier Fagel sold in 1801. It passed into the collection of Sir Francis Baring, and in 1814 with that collection into the possession of the Prince Regent. After hanging at Carlton House it was removed in 1843 to Buckingham Palace.



HENDRIK GERRITSZ POT.  
PORTRAITS OF CHARLES I., QUEEN HENRIETTA MARIA, AND THE PRINCE OF WALES









## GERARD DOU.

(1613-1675.)

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### A WOMAN AT A WINDOW WITH A BUNCH OF GRAPES.

(Panel, 14 $\frac{7}{8}$  by 11 $\frac{1}{2}$  inches.)



GERARD DOU is perhaps the most famous of the painters who actually worked in the studio of Rembrandt.

Born at Leyden, where his father, Douwe Jansz, was a glass painter, he studied first under his father, then under the engraver, Bartholomeus Dolendo, and under Pieter Couwenhoven, before he went to the studio of Rembrandt, who was still living at Leyden, in 1628, and remained with him three years. During this period Dou laid the groundwork of that special branch of painting with which his name was ever to be identified. Leaving Rembrandt before that great painter brought his principles of chiaroscuro to maturity, Dou was able to develop his art on his own lines without absolute subjection to his master's rules. To the chiaroscuro which he learnt from Rembrandt he added a high finish of his own to all the details, which has never been equalled, and yet the minuteness of this finish seldom interfered with the general harmony of the composition. His paintings are

therefore with justice ranked among the most highly valued treasures of art. Dou's life was entirely spent at Leyden, where he had many pupils and imitators. The royal collection is fortunate in containing several admirable examples of Dou's work.

One of the most famous of these depicts a Dutch woman in a red velvet jacket, edged with white fur, who is opening a window with her right hand and holding a small bunch of grapes in her left. A rich carpet or cloth is on the window sill, and a vine clusters round the window, which bears heraldic ornaments.

This painting was among those taken by order of Napoleon to Paris, when it was engraved (in reverse) by Massard in the Galerie Napoleon. It subsequently formed part of the collection of Sir Francis Baring, purchased in 1814 from Sir Thomas Baring by the Prince Regent, and placed at Carlton House. It was removed to Buckingham Palace in 1843.





GERARD DOU.  
A WOMAN AT A WINDOW WITH A BUNCH OF GRAPES.









## GERARD DOU.

(1613-1675.)

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### THE KITCHEN-MAID (LE HACHIS D'OGNONS).

(Panel, 8½ by 6½ inches.)



YOUNG kitchen-maid is standing holding a tub in which are onions, which she has just been engaged in slicing up. She wears a yellow dress with a blue apron. Among other details executed with minute accuracy a little boy is seen in the background, holding an onion. Signed and dated 1646. This exquisite little painting can be traced through many collections. It bears on the back the seal with the armorial bearings

of the De Graeff family. It was subsequently in the collections of M. Gaignat, 1768; the Prince de Conti, 1777; the Duc de Choiseul, whose heir, the Duc de Praslin, sold it in 1793; M. Gildemeester, 1800; and was purchased in 1801 by Sir Francis Baring, with whose collection it was sold by his son, Sir Thomas Baring, to the Prince Regent in 1814, and placed in Carlton House. In 1843 it was removed with others to Buckingham Palace.





GERARD DOU.  
THE KITCHEN-MAID (LE HACHIS D'OIGNONS)









## GERARD DOU.

(1613-1675.)

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### A MAID-SERVANT CLEANING A PAN (LA MÉNAGÈRE).

(Panel, 6½ by 5½ inches.)



MAID-SERVANT in a yellow dress, with a white cap and neckerchief, is seen at a window scrubbing a brass pan. On the right of the window hangs a bird-cage, and on the sill is a pewter tankard. Dated 1663.

This is one of Dou's most finely finished paintings. It passed through the collections of M. Lempereur, 1757-

1773; the Prince de Conti, 1777; M. Beaufon and M. Gildemeester, 1800; and was purchased by Sir Francis Baring, with whose collection it was purchased from his son, Sir Thomas Baring, in 1814, by the Prince Regent, and placed at Carlton House.

It was engraved by J. G. Wille in 1757, and in mezzotint by R. Purcell; the composition in both cases being reversed.





GERARD DOU.  
A MAID-SERVANT CLEANING A PAN (LA MÉNAGÈRE).










# GERARD DOU.

(1613-1675.)

## A YOUNG WOMAN SELLING RAISINS.

(Panel, 19½ by 13¾ inches.)

HROUGH a window is seen a young woman in a red dress weighing raisins in a pair of scales for another woman, in a blue dress, who appears dissatisfied with the result. Further within the shop can be seen two other women and a young man. On the sill of the window are several articles of grocery, cakes, etc. Above hang two bird-cages, a rope of onions (?), and one of poppy-heads. Below the sill is a stone relief of children and a goat. Signed and dated 1672.

This is one of Dou's latest and most elaborate works, when the high finish has begun to approach dangerously near to mannerism, which, however, Dou skilfully avoids. It appears to be identical with a painting corresponding to this subject in the collection of the Comte de Choiseul in 1756, and was sold by the Duc de Praslin in 1793. It was purchased before 1816 by the Prince Regent, for at that date it was at Carlton House. It was removed to Buckingham Palace in 1843.

The following paintings ascribed to

Gerard Dou are also at Buckingham Palace:—

1.—'Interior, with a Dutch Family.'

Interior of a Dutch cottage, with a woman suckling an infant and a girl amusing a child. In the foreground a cradle with a needlework cushion, and by a fireplace on the right, a cat. This finely executed picture was in the collection of the Duc de Choiseul, and was brought from Paris by M. Delahante and sold to the Prince Regent in 1819, who placed it at Carlton House. In 1843 it was removed to Buckingham Palace.

2.—'An Old Woman Watering a Plant at a Window.' She wears a red dress and looks up at a bird-cage. The painter's signature is on the cage. This painting has been in the royal collection since the days of William III., and was removed from Windsor Castle to Carlton House by George IV. It is not generally accepted as the work of Gerard Dou.

3.—'Head of an Old Man.' Head of a man about sixty years of age, with a bald head and long beard.

This is painted somewhat in the style of Rembrandt, and has been always attributed, but without certainty, to Gerard Dou.

At Windsor Castle there is a small painting on panel representing a young woman in a green dress and white shawl holding a sheet of paper, which she reads by the light of candles. By her is a man with his hand on her shoulder and a tankard in his hand. Various objects are seen in the picture, which is lit entirely by the candle-light. This painting was in the collection of James II., and is described at that date as by Gerard Dou.

At Hampton Court Palace there are three paintings ascribed to Gerard Dou.

'An Old Woman Asleep.' She is seated in an armchair asleep with an open book on her knees. Near her are two dogs and an earthenware pot. This appears to be a genuine work of Gerard Dou, and has been in the royal collection since the time of James II., in whose collection it is catalogued as 'No. 532 by Dowe. An old woman asleep with a book in her lap.'

Of the other two pictures, one, 'The Head of an Aged Saint,' painted on canvas, does not seem to be correctly ascribed to Dou, and the other, a composition in the style of Rembrandt, painted on panel, though it bears the signature of Dou, appears to be the work of Willem de Poorter.



GERARD DOU.  
A YOUNG WOMAN SELLING RAISINS









# GERARD TER BORCH.

(1617-1681.)

## THE LETTER.

(*Canvas, 32 by 26½ inches.*)



GERARD TER BORCH, born in Zwolle in 1617, was the son of a painter, and like his brothers and sisters, became a skilful draughtsman even in early boyhood. He also studied under Pieter Molyn at Haarlem, and in that town probably learnt to choose as a favourite subject scenes from military life, both in society and in the guard-room. Subsequently he often painted domestic scenes in the high life of the period, especially of women, and later in life devoted much of his attention to portraiture on a small scale, in which he attained most astonishing success. Gerard ter Borch is ranked among his compatriots as perhaps the greatest painter that Holland ever produced, not as a creative artist, or a solver of problems in light and composition, but as a complete master of the craft. His paintings, though as a rule small in size, are yet in a grandiose style, which distinguishes him from the famous Leyden school of Dou, Mieris, and Metsu. He travelled in many lands, and in 1635 visited London. He was specially summoned to the Court of Spain, but his principal work was done

at Deventer or Amsterdam in his native country.

The painting at Buckingham Palace is in ter Borch's familiar style of composition. On the right stands a young lady in a blue silk bodice and white satin skirt, trimmed with silver braiding. She is reading a letter which she holds in her hands. On the other side of a table, covered with a purple cloth, is seated an older woman, in a green petticoat and dark jacket trimmed with white fur, with a paper before her on the table. She is apparently listening to the letter which her companion is reading. Behind the table is a young man-servant bringing in an ewer and a salver, and in front of the table is a spaniel dog asleep on a cushion.

This has long been considered as one of Gerard ter Borch's most admirable paintings. For brilliancy and finish it has been esteemed as without a rival. It was formerly in the collections of M. Beaujon, sold in 1787, and of M. Gildermester at Amsterdam, and was purchased in 1800 by Sir Francis Baring. In 1814 it was purchased by the Prince Regent with the Baring collection and placed in Carlton House. It was removed to Buckingham Palace in 1843.





GERARD TER BORCH.  
THE LETTER.









# NICOLAES MAES.

(1632-1693.)

## THE LISTENING HOUSEWIFE.

(Panel, 29½ by 24 inches.)



AMONG the pupils and immediate followers of Rembrandt, Nicolaes Maes, or Maas, is among the most interesting. Born at Dordrecht, he went as a young man to Amsterdam and entered the studio of Rembrandt, where he worked from 1650 to 1654. He then returned to his native town, where he made his home until 1678, when he removed to Amsterdam, where he died and was buried.

Maes developed the principle of his master's chiaroscuro on a special line of his own. His pictures of Dutch interiors are skilfully rendered, combining the chiaroscuro of Rembrandt with a rich scheme of colour, chiefly founded on harmonious blendings of red and black, which is peculiar to this painter. These paintings are also beautifully drawn and highly finished.

Maes also excelled as a portrait-painter, and his early portraits in the manner of Rembrandt have great merit.

Late in life he became subject to the French influence of Mignard and other painters, who became the vogue, and entirely altered his style, which became loose, mannered, and lacking in interest.

The painting by N. Maes in the royal collection depicts a subject, of which Maes was very fond, and which displayed his skill at its best.

A housewife is descending a winding staircase, and pressing her finger to her lip in silence, listens cautiously to the voices of her servants who are conversing and drinking in the beer-cellar beneath. She wears a red petticoat and stockings, a white apron, and a black jacket. Signed and dated 1655.

This painting was executed shortly after Maes left the studio of Rembrandt, and entirely under that master's influence.

It was purchased at Christie's in January, 1811, for the Prince Regent, who placed it at Carlton House. It was removed to Buckingham Palace in 1843.





NICOLAES MAES  
THE LISTENING HOUSEWIFE.









# GABRIEL METSU.

(1629-30—1667.)

## THE VIOLONCELLO PLAYER.

(Canvas, 24½ by 19 inches.)



OF all the painters of the Leyden school Gabriel Metsu was perhaps the most attractive and in his way the most original. It is probable, though not certain, that he was a pupil of Gerard Dou at Leyden, but although his work is as fine as that of Dou, Metsu escapes that over-attention to detail, which imparts a sense of weariness to some parts of Dou's work. In the details of his painting Metsu shows some kinship to the school of Frans Hals, and in the lighting thereof he often resembles his great contemporary Johannes Vermeer of Delft. Considering how near Leyden and Delft are to each other it is not surprising that the two painters should have known each other. At all events it is possible that their training was concurrent and dated back by the same channels to their common ancestor Rembrandt, whose influence is also apparent in Metsu's work. At times Metsu attained as near perfection as one could believe possible in his paintings. His life was a short one, and he settled at Amsterdam when about twenty years of age and died

there. The paintings by Metsu in the Royal Collection are not numerous, but include, in addition to the two here reproduced, an interesting portrait of the painter himself, which was previously in Sir Francis Baring's collection.

The largest and most important painting by Metsu in the Royal Collection shows a flight of stairs inside a house with a harpsichord at the foot of the stairs, in front of which a man is seated playing the violoncello. He wears a drab brown dress, red stockings, and a black hat with red feather. A young lady in a white skirt and pink bodice is descending the stairs and holds a sheet of music towards the player in her right hand. A small dog is at the foot of the stairs to meet her. Another man leans over the stairs above, his head resting on his arm, and wearing a black hat. The signature '*Metsu*' is on the sheet of music.

This beautiful painting is a fine specimen of Metsu's work. It belonged to the collection of Sir Francis Baring purchased by the Prince Regent in 1814 and placed in Carlton House. It was removed to Buckingham Palace in 1843.





GABRIEL METSU.  
THE VIOLONCELLO PLAYER.









## GABRIEL METSU.

(1629-30—1667.)

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### THE SINGING LESSON. (LE CORSET BLEU.)

(Panel, 16 by 12 inches.)



YOUNG lady, richly dressed in a white satin skirt, and blue morning jacket trimmed with white fur, is seated by a table, holding a sheet of music in her hands. She wears a white kerchief round her head and her right foot rests on a warming stool. A small toy spaniel is barking near her feet. On the table, which is partially covered by a red cloth, is a

wine-glass, and a man is seated on it playing a guitar, with his sword by him on the table. In the background is seen a large chimney-piece. A similar painting, rather superior in quality, is in the collection of Sir Audley Neeld, Bart. The painting at Buckingham Palace was removed there from Carlton House in 1843, having been purchased by the Prince Regent in 1816.





GABRIEL METSU.  
THE SINGING LESSON. (LE CORSET BLEU.)










# FRANS VAN MIERIS.

(1635-1681.)

## THE TRICK OF LOVE.

(Panel, 11 by 8 inches.)

 HE school of painting at Leyden, initiated by Gerard Dou, was for a time that most in fashion with amateurs, and at a date when even Rembrandt and Frans Hals were neglected, or at all events hardly reckoned at their true worth, the paintings of the Leyden school, Dou, Mieris, Metsu, Slingelandt, and others, were competed for by princes and grand-dukes, as if they were the Raphaels, or perhaps the Greuzes, of their day. This was due to their extreme skill in the fine finish of their pictures. There is not one of them who is free from the accusation of over-elaboration and artifice to the extent of affectation. But this is possible even in a school of painters, who combined such high elaboration with a genius which justified the apparently inordinate esteem in which they were held by their contemporaries. Gerard Dou, even when painfully minute in his detail, was never petty or paltry. Frans van Mieris was the best of his pupils and successors, and he lent a breadth and humour to his paintings, which served as a balance to the elaborate finish of their detail. In portraits on a

small scale he was particularly successful, and he often worked up his portraiture into scenes of everyday life. In the hands of his successors, those of his son, Frans van Mieris the younger, and his grandson, Willem van Mieris, the art of the Leyden school degenerated into mere soulless affectation. An acquaintance with their works serves greatly to establish the eldest painter, Frans van Mieris the elder, in a sphere far higher than his pupils or successors. The elder Mieris painted frequently exact repetitions of his pictures, an instance of this being in the Royal Collection.

The painting by Mieris selected for reproduction is supposed to contain portraits of the painter himself and his wife, Curina van der Coek. It is an exact repetition of a painting in the Royal Picture Gallery at the Hague. The painter is represented standing by his wife, and pulling the ear of a spaniel puppy, which his wife is holding on her lap, while she puts out her right hand to defend the puppy, whose mother jumps barking at her knee. The wife wears a red jacket trimmed with white fur, and a light blue silk skirt. The painter wears

a grey silk cloak. Signed and dated  
*Frans Mieris f. 1666.*

This picture, which is perhaps identical with that formerly in the collection of M. van Slingelandt, at Dordrecht in 1788, formed part of the collection of Sir Francis Baring, purchased by the Prince Regent in 1814 for Carlton House. It was sent to Buckingham Palace in 1843.

The other paintings by Frans van Mieris the elder in the Royal Collection, which are all worthy of notice, are as follows: -

1.—'The Fruit Seller with a Basket of Grapes.' This picture was formerly in the collection of the Duc de Choiseul, when it was ascribed to Metsu. Afterwards it was in the collection of M. Dansaert Hyman, sold at Leyden in 1797, and of Mr. Crawford, sold in 1806. In 1807 it was sold at Christie's and purchased by the Marquess of Hertford, who gave it to the Prince of Wales (afterwards George IV.).

2.—'A Lady with a Parrot.' This highly finished painting was purchased by the Prince Regent in November, 1816, from Mr. Thompson Martin, of Thayer Street, Manchester Square, and placed at Carlton House, whence it was removed to Buckingham Palace in 1843.

Exact repetitions are to be found in the National Gallery (from the collections of M. Gaignat, Duc de Choiseul, Prince Talleyrand, Mr. Beckford, and Sir

Robert Peel), and in the Royal Gallery at Munich, the latter being signed and dated 1663.

3.—'The Amorous Smoker.' This painting, which appears to represent Mieris and his wife, was bought of Colnaghi in September, 1813, and placed in Carlton House, whence it was removed with others to Buckingham Palace in 1843. The panel seems to have been added to above and on the right.

There is also at Buckingham Palace an exact repetition of this painting, though on a slightly smaller panel, the dimensions in this case being perhaps the original. This painting seems to have been in the Royal Collection since the days of William III.

4.—'A Boy Blowing Bubbles at a Window.' This is an exact repetition of a painting in the Royal Gallery at the Hague, also dated 1663 and signed in full by the painter, which was formerly in the collections of M. Praula at Brussels, 1738; Lormier, at the Hague, 1763; G. van Slingelandt, and King William V. of Holland; and was taken to Paris by Napoleon. Another repetition formerly in the collections of the Duke of Orleans, 1754, M. Lebrun, M. de Calonne, and Lord Rendlesham, is perhaps identical with the painting now in Buckingham Palace.

Other repetitions of this favourite subject are to be found in English collections.



FRANS VAN MIERIS.  
THE TRICK OF LOVE.









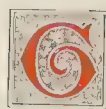


# GODFRIED SCHALCKEN.

(1643-1706.)

## PORTRAIT OF A YOUNG WOMAN BY CANDLE-LIGHT.

(Panel, 12 $\frac{3}{4}$  by 9 $\frac{3}{8}$  inches.)



**G**ODFRIED SCHALCKEN was born at Made, in Holland, and first studied under Samuel van Hoogstraten at Dordrecht. He then came to Leyden as a pupil of Gerard Dou, whose portrait he drew. Beginning as a painter of small and highly finished style, Schalcken developed by degrees all the kinds of subject which he had learnt in Dou's studio, and with great success. He is perhaps most successful in his scenes from domestic life, but his fame principally rests upon his paintings by candle-light. This he learnt from Dou, and never excelled his master, but he gained so much repute for these paintings at the Hague, that he was employed by William III., who sent for him to England, and by the Elector John William of Bavaria at Dusseldorf, besides numerous and wealthy patrons in Holland and England. Latterly his candle-light subjects became exaggerated and relapsed into a mere mannerism, and his work relapsed into the highly finished mediocrity then in fashion. In

the royal collection there are three excellent examples of Schalcken's painting. In the painting here reproduced a young woman, with her bosom exposed, is seen at half-length holding a lighted candle in her left hand, and drawing back a curtain with her right. She wears a blueish green dress and a string of pearls round her neck. Signed *G. Schalcken*.

This highly finished little painting is one of the best of Schalcken's candle-light effects. In 1811 it was in the collection of M. Lebrun, at Paris, and was purchased by M. Nieuwenhuis, who brought it to England in 1814, when it was sold by Mr. John Smith to Lord Charles Townshend. In July, 1819, it was purchased by the Earl of Yarmouth from Mr. Stanley's sale in Bond Street, for the Prince Regent, and placed at Carlton House. In 1843 it was removed to Buckingham Palace.

The other two paintings by Schalcken, at Buckingham Palace, represent:—

1.—'A Concert with Portraits of the Painter and his Family.' This painting,

which shows Schalcken's skill in imitating his great contemporaries, was engraved by Wille as 'Le Concert de Famille.' It was formerly in the Gildemeester collection at Amsterdam, sold in 1800, and then in those of Sir Simon Clarke and Mr. George Hibbert, and was subsequently purchased in 1807 by the Prince Regent and placed in Carlton House. In 1843 it was removed to Buckingham Palace.

2.—'Le Roi Depouillé' or 'The Game

of Forfeits.' This has always been considered one of Schalcken's best paintings, and in it he shows the influence of Gerard Dou and his cleverness in adapting the methods learnt from his master. The picture is stated to have belonged to the King of France. In 1803 it was sold in the collection of Mr. Walsh Porter, and in 1810 it was purchased by the Earl of Yarmouth for the Prince Regent, and placed at Carlton House. In 1843 it was removed to Buckingham Palace.



GODFRIED SCHALCKEN.  
PORTRAIT OF A YOUNG WOMAN BY CANDLE-LIGHT.









# PIETER CORNELISZ VAN SLINGELANDT.

(1640-1691.)

## INTERIOR OF A COTTAGE WITH A YOUNG WOMAN MAKING LACE.

(Panel, 20 by 14½ inches.)



PIETER VAN SLINGELANDT was a native of Leyden, and spent his whole life in that town. He was a pupil, as it would appear, of Gerard Dou, and, though by no means a mere imitator, he possessed many of his master's great qualities as a painter. In the execution of details he was almost Dou's equal, but he fell short of him in variety of invention, in geniality of temperament, and other qualities which denote a great and original mind.

The painting by Slingelandt here reproduced shows a large room on the ground floor of a Dutch house, in which a young woman is seated in a chair with a lace-pillow on her knees. She wears a white cap, a velvet jacket, trimmed with white fur, and a skirt with a white

apron. Her right foot rests on a small stool with hot coals in it. The room is hung with pictures, and has a richly ornamented chimney-piece; by the open window is a table on which are plates and a napkin with bread and fruit. By the table is a perch for a bird, and a birdcage hangs from the ceiling, while the bird itself has perched on the open window. In the foreground to the left is a cradle with a cover over it, and near the central figure is a small spaniel dog. The mid-day sun is streaming through the window.

This is a famous example of this painter's work. It was purchased by the Earl of Yarmouth for the Prince Regent in July, 1815, and placed at Carlton House. In 1843 it was removed to Buckingham Palace.





PIETER CORNELISZ VAN SLINGELANDT.  
INTERIOR OF A COTTAGE WITH A YOUNG WOMAN MAKING LACE.









# BARENT GRAAT.

(1628-1709.)

## A DUTCH FAMILY GROUP.

(Canvas, 22½ by 26½ inches.)



BARENT GRAAT lived and died at Amsterdam, but the circumstances of his life are not known. He painted small *genre* scenes without great originality; but his portraits are very carefully executed, and sometimes, as in the painting at Buckingham Palace, attain great merit. The influence both of Van der Helst and Thomas de Keyser is evident in his painting.

In the open air before a colonnaded portico a family group is seated. It consists of a Dutch gentleman of high degree, who sits by a table, on which is an Oriental cloth, and wears a black dress, thick folded ruff, and a high black hat. In front of him sits his wife, an elderly dame in black dress, broad white collar and white cap, holding a white

pocket-handkerchief in her left hand. Behind her, on the right, stands her daughter, a young lady holding a spaniel puppy in her left arm. Behind the father stands one of his sons in a loose brown dress, resting his right arm on the back of the chair. On the left are seated two more sons in black dresses, and broad, white, square-edged collars. All the sons have long hair. In front, on the left, lies a spaniel dog, asleep. In the background a hilly landscape with trees. Signed *B.G.f.* 1658. This group has been called in error the portraits of the Burgomaster Six and his family.

It was purchased for the Prince Regent at Christie's in March, 1811, and placed at Carlton House. It was removed to Buckingham Palace in 1843.





BARENT GRAAT.  
A DUTCH FAMILY GROUP.









# JAN STEEN.

(1626(?)-1679.)

## THE MORNING TOILET.

(*Canvas, 25½ by 21 inches.*)



HERE are few painters of the Dutch school who so completely illustrate the life of his time as Jan Steen.

During his short career as a painter he touched every possible note in the restricted gamut of Dutch peasant-life; the gay and the sordid, the happy and the miserable, the coarse orgies of the lowest cabaret and the jovial festivals of the well-to-do, the elegant luxury of the lady's boudoir and the simple home of the peasant, the good-natured vivacity of the market-woman and the leering smile of the courtesan, all are treated by Jan Steen in an infectious spirit of geniality and good-natured humour, coarse when he wishes to be coarse, refined when he feels the need of it, even poetic at times or idyllic, sometimes satirical, but seldom a moralist, and all the time with a kind of natural unconsciousness that he was one of the greatest painters that the world has ever seen.

It may seem strange to compare Jan Steen with Raphael, but the combination of great qualities as an artist, which won for Raphael his high position in the history of art, would, if translated

into the later date and different surroundings of Holland, be found to be the chief ingredients in the creation of such an artist as Jan Steen.

It should be noted also that Jan Steen's gifts were natural, his style his own, his debts to his forerunners and contemporaries very slight.

Born at Leyden, he was brought up in the same atmosphere as Frans von Mieris and Metsu. Visits to Haarlem brought him into acquaintance with the works of Adriaen Brouwer, and the sons and successors of Frans Hals. Adriaen van Ostade certainly had some share in shaping his career. At the Hague he came under the influence of the placid and serene painter Jan van Goyen, whose daughter he married. At Delft he would have known and studied the works of Pieter de Hooch. During his later life at Leyden he was prosperous and successful, and if he may be supposed to have been a free liver, the stories told of his drunken and dissolute life and his death in poverty and want, have been shown to be either entirely baseless or most unjustifiably exaggerated. During the later part

of his life he kept an inn or tavern, over which he presided himself. Jan Steen has always been popular with amateurs in England, and many of his most important paintings are to be found in this country. Eight paintings by him are in the Royal Collections, seven at Buckingham Palace and one at Windsor Castle. Three of the former have been selected for reproduction here.

The most important represents a bedroom, into which the morning sunlight is pouring, unrestrained, and in which a young woman of attractive looks, said to be a portrait of his wife, is seated on the edge of her bed, from which she has evidently just risen. She has put on a light golden-brown silk petticoat, over which she wears a pale pink silk morning jacket, edged with white fur. Round her head is a white kerchief lightly tied under the chin. Her legs are bare, the right crossed over the left, and on the left foot she is commencing to draw a pale blue silk stocking. Her slippers, evidently just kicked off, lie on the marble pavement before her. On the bed by her side sleeps a toy spaniel. The bed is surrounded by pale blue silk curtains hanging from a tester of the same colour and material. On a table by its side, which is covered with a rich crimson Oriental tablecloth, is a candlestick and a casket of jewels. The whole scene is seen through an open door under an

archway with columns and richly ornamented entablature. On the doorstep lie a lute, music-book and a jar garlanded with vine leaves, which give a jovial note to the intimacy of the scene. The painter's signature, *J. Steen*, is on the left hand pillar, the date, *1663*, on the right.

The painting is executed with extreme care and fineness, equal to that of Ter Borch or Metsu. The blending of colours, which are all of the most delicate tint, is harmonious, though rather cold, though Steen was too great an artist to fall into the errors of over-elaboration and artificial elegance, which proved the ruin of the followers and imitators of Metsu and Mieris. The cold tone of the colouring is corrected by the warmth of the sunlight with which the room is irradiated, an effect which Steen may have learnt from Pieter de Hooch and Johannes Vermeer during his residence at Delft. This picture first appears at the sale of the collection of M. D. Fiers Kappeyne at Amsterdam in 1775, whence it passed into the well-known Verhulst collection. After the dispersal of that collection in 1799, it was taken to Paris, whence it was brought to England by M. Delahante and sold to George IV. in 1821 for 500 guineas. It hung in Carlton House, and in 1843 it was removed to Buckingham Palace, where it still remains.



JAN STEEN.  
THE MORNING TOILET.











# JAN STEEN.

(1626(?)-1679.)

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## PEASANTS CAROUSING.

(*Canvas, 24½ by 29½ inches.*)



IN a large room on the ground floor of a Dutch inn a number of peasants are carousing in different groups. The principal group on the right hand shows a company of peasants at table, in front of which sits a young woman in a fur-lined cap, with a child on her lap, who holds a toy drum. She is evidently a person of distinction, as the inn-keeper doffs his hat as he hands her a glass of wine. Another group of peasants is seated at a table to the left, including a woman who reads a paper by the light of a window. Near her a peasant is seated on the floor, evidently intoxicated, with a pipe and jug, while a spaniel dog barks at him. In the middle distance in the

centre are a man and woman dancing. A boy with a hurdy-gurdy stands on a tub by a wooden staircase, up which a maidservant is guiding a young man in a state of intoxication. Further back are seen two peasants in conversation and a man bringing up liquor from a cellar. Toys, flowers, egg-shells, dishes, etc., are shown in the foreground, in the right hand corner of which is the painter's signature. This picture is a characteristic example of Steen's peasant interiors. It formed part of the collection of Sir Francis Baring, purchased by the Prince Regent in 1811, when it was valued at 250 guineas. It hung at Carlton House, and in 1843 was removed to Buckingham Palace.





JAN STEEN.  
PEASANTS CAROUSING.









# JAN STEEN.

(1626(?) - 1679.)

## THE VIOLIN-PLAYER.

(Canvas, 32½ by 27½ inches.)



IN a tavern, among a group of people, a man is seated, playing on a violin, and turning to speak to a young woman, who leans on a table by him. This is said to be a portrait of the artist, Jan Steen, himself. Two other men and a woman are playing cards at a table on the right, with a third man looking on. Another group of people is by the chimney on the left. In the background is the innkeeper with a tankard, and another man standing by the window. The painting is signed on the floor towards the left. It was in Mr. Bryan's collection in 1810, and was purchased by the Prince Regent, being then valued at 250 guineas.

The other paintings in the royal collection by Jan Steen are:—

1.—'Twelfth Night' or 'The Feast of the Kings.' This picture was bought by Lord Yarmouth for the Prince Regent, at the sale of the collection of Mr. W. Willett by Squibb, on June 9, 1813, and was placed in the Dining Room at Carlton House.

2.—'The Card-Players.' A group in which the men represented are stated to be Jan Steen himself, Egbert van Heemskerck, and Philips Wouwerman, the painters. The picture was purchased by George IV. from Mr. Hardy in 1826.

3.—'Peasants Revelling outside a Tavern.' The early history of this excellent picture seems to be uncertain. It is signed by the painter, and the date, 1672-3, is on the signboard of the inn.

4.—'The Courtesan.' This picture was formerly in the collection of M. N. C. Hasselaer sold at Amsterdam in April, 1742. It was purchased by Lord Yarmouth for the Prince Regent in March, 1815.

5.—'Interior of a Dutch Cottage' (at Windsor Castle). This painting was one of those acquired by George III. in the early years of his reign. It probably formed part of the royal collection at Kew Palace, and appears to have since been always at Windsor Castle.





JAN STEEN.  
THE VIOLIN-PLAYER









# PIETER DE HOOCH.

(1630—after 1677(?).)

## THE GAME OF CARDS.

(*Canvas, 30 by 26½ inches.*)



PIETER DE HOOCH, born at Rotterdam in 1630, belonged to that school of painters who took up the scheme of chiaroscuro first developed by Rembrandt, and worked it out more elaborately, dealing with the diffusion of light as the principal factor in pictorial effect. Nicolaes Maes developed it in one direction, Pieter de Hooch and Johannes Vermeer of Delft in another. In their paintings, which are usually interiors, an ingenious contrast is made between the different values of sunlight when confined within the walls of a room, or streaming unrestricted outside in the open air. The artifices used to produce this effect were employed with the most consummate skill and most perfect success by Pieter de Hooch, and have caused his paintings to be among the most highly valued treasures of art.

Like most painters in Holland, the life of Pieter de Hooch was uneventful and devoted to his art. From 1655 for one or two years, and perhaps longer, he was living at Delft, the streets and canals of which, and even his own painting-room, can be recognised in some of his paintings. Before 1668 he had removed to Amsterdam, where he was still living in 1677. The actual date of his death is unknown.

There are four paintings by Pieter de Hooch in the Royal Collections, two at Buckingham Palace, one at Windsor

Castle, and one at Hampton Court Palace.

In the first of the paintings by De Hooch at Buckingham Palace, a man and a woman are seated at a table in a room opposite to each other, playing cards, while another man, sitting close to the woman, seems to be taking part in the game. A third man, standing up with his hat on and smoking a clay pipe, is watching the woman's play. Through an open door towards the left in the background is seen the street or outer court, beyond which in the sunshine is a woman advancing with a pitcher. Signed on the end of a bench to the right, *P.D.H. 1658*.

This celebrated painting shows De Hooch's skill in chiaroscuro, the different effects of the sunshine in the room, through the window, and in the open air being contrasted and yet blended in a warm harmonious whole, including the cross lights reflected from the sunlit wall and the marble chequered floor. The different colours in the dresses of the principal group, red, yellow, blue, purple, and black, all lend themselves to the general effect.

This painting was formerly in the collection of Mr. Hulswit at Amsterdam, sold in 1820, when it was bought by Baron von Mecklenberg, from whom it was bought by Mr. Smith in 1825, and sold by him to George IV. in 1826. It was placed at Carlton House and subsequently removed to Buckingham Palace.





PIETER DE HOOCH.  
THE GAME OF CARDS









# PIETER DE HOOCH.

(1630—after 1677(?).)

## THE SPINNER AND THE MAID-SERVANT.

(Canvas, 27½ by 21½ inches.)



IN the broad sunshine of a waning afternoon a maid-servant in a yellow bodice and blue skirt, has stopped as she carries her water-cans, to speak to a woman, who is seated with her back to the spectator, dressed in a red skirt and black shawl, and engaged in spinning. In the background are the brownish-red buildings of a Dutch house, silhouetted against the warm light in the sky. Signed on the left hand low down, *P. D. HOOGH.*

This painting, as a study of outdoor sunshine, appears a pleasing contrast to the one previously described, and the two together sum up as it were the peculiar art of Pieter de Hooch. In

1824 it was sold in the collection of Mr. R. Bernal, and was bought by Mr. Peacock. It then passed into the collection of Mr. Emmerson, and at the sale of his pictures by Phillips on May 2, 1829, it was purchased for George IV. and placed at Carlton House. It was subsequently removed to Buckingham Palace.

The painting by Pieter de Hooch at Hampton Court represents *A Musical Party*, with ladies playing on lutes and a man on the violin inside a room. It is signed *P. D. Hoogh, 1647.*

The painting at Windsor Castle represents a garden scene entirely in the open air.





PIETER DE HOOCH.  
THE SPINNER AND THE MAID-SERVANT.









# ADRIAEN VAN OSTADE.

(1610-1685.)

## THE 'TRIC-TRAC' PLAYERS.

(Panel, 11 by 14 $\frac{3}{8}$  inches.)



ADRIAEN VAN OSTADE was a native of Haarlem, in which town he spent his whole life. He is the painter *par excellence* of peasant life in all its phases, both indoor and outdoor life. He was one of the many young artists who came under the influence of Frans Hals, among whom Adriaen Brouwer was prominent. Under the influence of Hals and Brouwer, Ostade began his career with a series of paintings, which show many of the lively characteristics of the two great artists. Ostade's paintings at this date are more vigorous and full of humour than later on. About 1637 Ostade came, like most of his contemporaries, under the influence of Rembrandt, and his paintings gradually became more refined in execution and warmer in colour, with careful attention to problems

of light, and a general finish equal to that of the best masters of the Leyden school. They were very popular, and the painter rose steadily in the social scale, a change which is curiously evident in his work.

As a draughtsman and an etcher Ostade ranks very high.

In a tavern two Dutch boors are playing at tric-trac, or backgammon, near the window, a third is looking on. Signed *A. v. Ostade, 1670.*

This subject was often repeated by Ostade in later years, a similar painting being in the Bridgewater House Gallery. The authenticity of the Buckingham Palace picture has been called into question, but without reason. This painting was at Carlton House, but its origin seems uncertain. It was removed to Buckingham Palace in 1843.





ADRIAEN VAN OSTADE.  
THE 'TRIC-TRAC' PLAYERS.









# ADRIAEN VAN OSTADE.

(1610-1685.)

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## A DUTCH FAMILY.

(Panel, 19 $\frac{3}{8}$  by 16 $\frac{1}{4}$  inches.)



IN a cottage, which is illuminated by the ocean sunlight through an open window on the left, a Dutch peasant is seated, watching his wife, who is holding up a doll to amuse a child on her lap. In front of them a boy is seated on a stool with a book by him, eating from a pannikin, and looking at a spaniel dog, which appears to demand a share. Signed over the fireplace *A. v. Ostade 1668*. This is one of Ostade's most highly finished

paintings, the detail being executed in the style and excellence of Gerard Dou. It was formerly in the collection of M. Smeth van Alphen, at Amsterdam, from which it was sold to M. Schmidt of Amsterdam, from whom it passed to M. Lafontaine, at Paris, from whom it was purchased at Christie's in June, 1811, for the Prince Regent, who placed it at Carlton House in the Bow Room on the State Floor. In 1843 it was removed to Buckingham Palace.





ADRIAEN VAN OSTADE.  
A DUTCH FAMILY









# ADRIAEN VAN OSTADE.

(1610-1685.)

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## ‘THIS HOUSE FOR SALE.’

(Panel, 14 $\frac{1}{2}$  by 12 $\frac{3}{8}$  inches.)



IN a tavern five boors are seated drinking and smoking, another is standing by them. Near the chimney are a man and woman in conversation.

This subject, so common with Ostade, has an inscription and signature on a label near a flight of stairs, as follows:—*Het Huys is te koop en te vragen A. v. Ostade 1665.* (This house is for sale, inquire of Adriaen van Ostade.)

This fine painting formed part of Sir Francis Baring's collection, purchased by the Prince Regent in 1814 for Carlton House, and removed to Buckingham Palace in 1843.

There are several other paintings by Adriaen van Ostade in the Royal Collection at Buckingham Palace, all in his later manner, and generally speaking of a high degree of excellence, though not presenting any unfamiliar subject or treatment thereof.





ADRIAEN VAN OSTADE.  
'THIS HOUSE FOR SALE.'









# KAREL DU JARDIN.

(1622-1678.)

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## A STREET SCENE IN ITALY.

(Canvas, 26 by 48 inches.)



KAREL DU JARDIN was born at Amsterdam and was trained under Claes Berchem in the art of landscape-painting in the Italian style. Later on he was much influenced in the 'open air' manner of painting animals by his contemporary, Paulus Potter. He visited Italy in his youth, and on his return to Holland spent three years at The Hague before settling down at Amsterdam. In that city portrait-painting was the prevailing fashion, and Du Jardin, who was a versatile artist, followed this branch of art with some considerable success. About 1675 Du Jardin returned to Italy, and died at Venice in 1678.

Du Jardin is chiefly known by his innumerable little paintings of landscape with cattle, in which he shows the greatest skill and dexterity in the arrangement of light and the general blending of harmonious colour. His

work is always of high quality, even though his subjects in this class are somewhat monotonous. But he also painted besides portraits, street scenes in Italy in the style of Bamboccio, like the one here reproduced, allegories, and even sacred subjects.

The painting by Karel Du Jardin here reproduced is not one of his most familiar subjects. In a street or piazza of an Italian town a number of peasants are congregated in groups, one group gambling over the top of a provision-basket, a cobbler mending shoes, a soldier in a braggadocio attitude, and a blind beggar seated to a guitar with a boy singing by him. Above this group a woman looks out of a window. In the background are large buildings, and other figures with dogs. Signed, *K. D F.*

There are several other paintings by Karel Du Jardin at Buckingham Palace, representing landscapes with cattle, and all of a high order of merit.





KAREL DU JARDIN.  
A STREET SCENE IN ITALY.









# PAULUS POTTER.

(1625-1654.)

## LANDSCAPE WITH CATTLE AND A BOY STEALING PUPPIES.

(Panel,  $21\frac{1}{2}$  by  $30\frac{1}{2}$  inches.)



It was within the limits of a very short life that Paulus Potter gained his world-wide fame as a painter. He was born at Enkhuizen on the Zuyder Zee, and was the son of an industrious and capable artist, Pieter Potter, whose fame has been quite obscured by that of his famous son. Afterwards Paulus Potter studied under Jacob te Wet at Haarlem. He lived and worked at various times at Delft, The Hague, and Amsterdam, but his real studio was the open air among the polders and farm-buildings in the neighbourhood of these towns. Perhaps it was continuous painting in the open air which caused his early death at Amsterdam.

No painter has ever rivalled Potter in painting horses and cattle in the light of the sun or the open air.

The landscape here reproduced is one of Potter's greatest achievements. Two horses, one grey and one brown, are standing near a hut, from which a boy is rushing out screaming with fright, a bitch hanging to the skirt of his coat

in consequence of his having stolen her puppies. In the centre is a woman milking a cow, who turns her head and laughs at the boy's fright. In the distance a wooded landscape with a traveller on horseback. Signed, *Paulus Potter 1645.*

This early work of the painter has always been highly prized, and passed through the collections of M. Lormier, 1754, M. Braamcamp, 1771, M. Randon de Boisset, 1777, and M. Gildemeester, 1800, when it was bought by Sir Francis Baring and was afterwards purchased with his collection by the Prince Regent in 1814 and placed in Carlton House. In 1843 it was removed to Buckingham Palace.

A smaller version of this painting is in the Grand Ducal Gallery at Schwerin. There are other notable paintings by Paulus Potter in the Royal Collection, as follows:—

1.—'The Young Bull.' Signed, *Paulus Potter, f. 1649.*

This admirable example of Potter's painting recalls his great painting of

'The Young Bull' in the Royal Gallery at The Hague.

It was in the collection of M. Braamcamp at Amsterdam, sold in 1771, and then in that of M. de Calonne, at whose sale it was purchased by Sir Francis Baring. It was purchased with that collection by the Prince Regent in 1814 and placed at Carlton House, whence in 1843 it was removed to Buckingham Palace. But according to Smith the painting was in the collection of M. Servad at Amsterdam in 1778, and afterwards in the Lebrun and Crozat collections.

2.—'Sportsmen at an Inn.' This painting has always been highly esteemed. It was formerly in the collection of M. Randon de Boisset, 1777, and afterwards in that of Lord Rendlesham, from which

it was purchased by the Prince Regent in February, 1811, and placed in the Bow Room at Carlton House, whence it was removed to Buckingham Palace in 1843.

3.—'Two Pigs.' Signed, *P. Potter*. The authenticity of this painting has been doubted on account of the signature, as Potter usually signed his Christian name in full. It is, however, so finely painted, that it is quite worthy of the painter, and superior to the work of his father, Pieter Potter. It came, moreover, from the famous collection of M. van den Linden van Slingelandt at Dordrecht in 1785, and was afterwards in that of Lord Rendlesham, whence it passed into that of Sir Francis Baring, and thence into that of the Prince Regent.



PAULUS POTTER.  
LANDSCAPE WITH CATTLE AND A BOY STEALING PUPPIES.













ADRIAEN VAN DE VELDE.  
VIEW ON THE SEA-SHORE AT SCHEVENINGEN.










# ADRIAEN VAN DE VELDE.

(1635-6-1672.)

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## THE DAIRY FARM.

(*Canvas, 13 $\frac{3}{4}$  by 10 $\frac{1}{4}$  inches.*)

N a wooded meadow near a cottage a milkmaid in a red skirt and yellow bodice is milking a goat. Elsewhere are seen cows and a woman with two children. Signed, A. v. Velde f. 1666.

This is a most admirable example of the painter's work. It was in the collection of Sir Francis Baring and was purchased with this collection by the Prince Regent in 1814 for Carlton House, and removed to Buckingham Palace in 1843.

The other paintings by Adriaen Van de

Velde at Buckingham Palace are mostly similar subjects to the above, landscapes with cattle, milkmaids, etc., all of a very high degree of excellence. One painting represents a lady and gentleman riding to the chase, which was painted in 1666, the same year as the painting here reproduced.

At Windsor there is a very fine painting by Adriaen Van de Velde, representing a landscape with horses, and at Hampton Court there is a 'Landscape with Cattle,' being a typical example of his work.





ADRIAEN VAN DE VELDE.  
THE DAIRY FARM.









# WILLEM VAN DE VELDE THE YOUNGER.

(1633-1707.)

## A CALM SEA WITH A ROYAL YACHT.

(Panel, 24½ by 28 inches.)



WILLEM VAN DE VELDE the younger was born at Amsterdam. His father, Willem Van de Velde, was the famous painter of ships and sea-fights, and the landscape and cattle painter, Adriaen Van de Velde, was his brother. Willem Van de Velde was a pupil of his father, and also of the marine painter, Simon de Vlieger. From his father he learnt the correctness of design for ships, and from de Vlieger how to put them into a picture. Under de Vlieger's influence he painted at Amsterdam many admirable pieces of shipping and marine incidents, which are executed with the greatest care and finish. In 1677 he was sent for by his father to England, and joined him at Greenwich, where he succeeded him as marine-painter to Charles II., and received a pension. He devoted himself from that date to painting and drawing shipping on the Thames and the neighbouring coast. His father being a draughtsman rather than a painter, the younger Van de Velde was frequently occupied in colouring his

father's work, hence it is difficult to separate their works.

There are a series of paintings representing 'Battles at Sea' by Willem Van de Velde the younger at Hampton Court Palace, and drawings by both the father and son are to be found throughout every collection of drawings. As a painter Willem Van de Velde the younger should be judged by his earlier work at Amsterdam.

On a calm sea, probably on the Y, near Amsterdam, are numerous vessels, many with their sails up. Among them is a royal yacht with richly carved stern, from which a person of distinction has just departed in a boat, which is being rowed to land with trumpeters blowing a fanfare in the bows. Signed, *W. v. Velde, 1659.*

This admirable painting was in the collection of M. Gildemeester at Amsterdam, whence it was purchased by Sir Francis Baring, with whose collection it was purchased by the Prince Regent in 1814 for Carlton House. It was removed to Buckingham Palace in 1843.





WILLEM VAN DE VELDE THE YOUNGER.  
A CALM SEA WITH A ROYAL YACHT.









WILLEM VAN DE VELDE  
THE YOUNGER.

(1633-1707.)

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A CALM SEA WITH SHIPPING.

(Panel, 23½ by 27 inches.)



ON a calm sea, probably the river Y at Amsterdam, are seen numerous fishing boats with other ships, conspicuous on the left being a Dutch ship with a richly carved stern. On the shore in the foreground are various persons. Signed, *W. v. Velde* (1669?).

This painting was in the collection of M. Gildemeester at Amsterdam, and was purchased by Sir Francis Baring, with whose collection it was purchased

by the Prince Regent in 1814, for Carlton House. It was removed to Buckingham Palace in 1843.

There are two other excellent paintings by Willem Van de Velde, the younger, at Buckingham Palace, one representing 'Ships in a Gale,' formerly in the collection of Sir Laurence Dundas, and the other 'A Sea Breeze,' painted in 1671 and formerly in the collections of the Countess of Holder-nesse and Sir Francis Baring.





WILLEM VAN DE VELDE THE YOUNGER.  
A CALM SEA WITH SHIPPING.









# PHILIPS WOUWERMAN.

(1619-1668.)

## THE SUTTLE'S BOOTH, OR 'LE COUP DE PISTOLET.'

(Panel, 19½ by 17½ inches.)



EW painters are better known to the public than Philips Wouwerman, and few have really so well justified a claim to pre-eminence in his particular branch of painting.

Wouwerman was a native of Haarlem, where he was born and died. Such instruction as he had he received from his father, but in reality Haarlem was such a nursery of painters, that actual tuition seemed to be hardly necessary. Wouwerman's life was one of continued and ever-increasing prosperity, and was confined entirely to his native town and its immediate neighbourhood. All art-lovers are familiar with the works of Wouwerman, his horses, especially his white horse, camp scenes, suttlers' booths, cavalry engagements, harvest scenes, and the like. It may seem strange to assert that it is as a landscape-painter that he claims to rank among the great painters of the world, and that as such he has seldom been surpassed for the accuracy of his drawing and the limpidity of his atmosphere. He painted an immense number of pictures, and many repetitions of favourite subjects. The immediate popularity of his paintings in his own

country, and especially in England, was the cause of a regular trade in spurious copies of his paintings, many of which copies are to be found in English collections.

There are fourteen paintings by Philips Wouwerman in the Royal Collection, all of good quality. Nine of these are at Buckingham Palace, three at Windsor Castle, and two at Hampton Court Palace.

Before a suttler's booth are five equestrian figures, including a man with a woman riding behind him *en croupe*, a man with uplifted glass, saluting the suttler, who stands by him, another man firing off a pistol in the air, and another blowing a trumpet. Elsewhere are other figures and tents. Signed with the painter's initials in the lower right hand corner.

This is an admirable painting. It was formerly in the collections of M. Lebrun, M. Nogaret, and M. Tolozan, and later in that of Mr. Humble. It was purchased at Christie's in April, 1812, for the Prince Regent, and placed at Carlton House, whence it was removed to Buckingham Palace in 1843.





PHILIPS WOUWERMAN.  
THE SUTLER'S BOOTH. OR 'LE COUP DE PISTOLET.'









PHILIPS WOUWERMANN.

(1619-1668.)

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A CAVALRY SKIRMISH.

(*Canvas, 29 by 45 inches.*)



spirited.

SKIRMISH of cavalry is taking place on a sandy hill. The action of the horses and figures is very

This is an early work by Wouwerman, in a more vigorous and less highly finished manner. It is signed *Ph. W.* on a small pool to the right. It was acquired by the Prince Regent in 1816.





PHILIPS WOUWERMAN.  
A CAVALRY SKIRMISH.









# PHILIPS WOUWERMAN.

(1619-1668.)

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## THE HORSE FAIR.

(*Canvas, 20½ by 29 inches.*)



IN a camp a number of horses are standing for inspection, tethered to a rail. In the centre two men are examining the teeth of a white horse; near them another horse, with a peasant on its back, is kicking out, as another peasant cracks a whip. On the right are officers and women, some on horseback. Other figures of women and children are dispersed about. Signed with the painter's

initials on the right. This painting was brought from Paris by M. Lafontaine, and sold to the Prince Regent in 1819, at a value of 800 guineas, this painting and one by G. Dou being received in exchange for eight other paintings of the Dutch school from the Prince's collection. It was placed at Carlton House and removed to Buckingham Palace in 1843.





PHILIPS WOUWERMAN.  
THE HORSE FAIR









NICOLAAS PIETERSZ  
BERCHEM.

(1620-1683.)

PEASANTS GATHERING REEDS  
NEAR A RIVER.

(Canvas, 19½ by 27 inches.)



NICOLAAS (or Claas) Berchem was born at Haarlem in 1620, and was the son of Pieter Claasz, a well-known painter of still-life, from whom he received his first instructions in painting. He afterwards studied under various painters at Haarlem, especially J. B. Weenix, from whom he seems to have derived his special style in Italian landscape. Although the greater part of Berchem's work shows a strong Italian influence, and for some time he enjoyed a rivalry with the famous Dutch painter of Italian landscape, Jan Both, there is no evidence to show that Berchem ever visited Italy. He died at Amsterdam in 1683. His works

are very numerous, but owing to a certain monotonous treatment of figures, cattle, and other incidents, they do not, perhaps, enjoy at this day sufficient appreciation of his masterly skill in composition and in treatment of aerial perspective, with effects of sky and water and other attributes of very high merit.

The painting selected for reproduction here is a good example of Berchem's painting and composition. There are others of the same nature in the royal collection. The present example was acquired by the Prince Regent before 1816, and was among the pictures then hanging at Carlton House. It was removed to Buckingham Palace in 1843.





NICOLAAS PIETERSZ BERCHEM.  
PEASANTS GATHERING REEDS NEAR A RIVER









# AELBERT CUYP.

(1620-1691.)

## AN OFFICER WITH A SPOTTED GREY HORSE.

(Canvas, 46 by 58½ inches.)



THE Royal collection is unusually rich in the works of Aelbert Cuyp. The life of this painter was singularly uneventful. It was spent almost entirely at Dordrecht (or Dort), where he was born, in October, 1620, where in 1658 he married Cornelia Bosman, widow of Johan van der Corput, and where he was buried in November, 1691. His father, Jacob Gerritsz Cuyp, was a portrait painter of considerable merit, and Aelbert Cuyp himself sometimes painted portraits and still-life subjects with great skill. His favourite subjects, however, were the atmospheric effects of light in the early morning or glowing sunset, and his treatment of this has been compared with that of Claude. The River Maas opens out at Dordrecht into an inland sea, the placid surface of which afforded a harbour to innumerable ships and fishing boats. Under a calm and sunny sky Cuyp delighted to depict cattle, horses, travellers, and boats. During so long a life on the same spot, it is not surprising that in later life his art showed the languor of continual and monotonous repetition. He was prosperous and not wholly dependent on his art, which, strange to say, was not esteemed in his day nearly so high as it has been with increasing

value by posterity. Many of his works were purchased by his friend and fellow-townsmen, M. van der Linden van Slingelandt, at Dordrecht, and it was the dispersal of this collection which first brought the works of Aelbert Cuyp into fashion. Cuyp's style varied very little during his career. His earlier works are signed with his initials only, the later with his name, *A. Cuyp*, in full, but as he never dated his work, it is difficult to assign any painting to a particular year. There are ten pictures by Cuyp in the Royal collection, all of commanding merit.

The picture here reproduced is one of the most characteristic works by Aelbert Cuyp. An officer in buff-coat, breastplate, and red sash, with a broad-brimmed hat and large riding boots, is standing fastening a ribbon on the headstall of a white horse, which stands ready caparisoned for mounting. Another horseman and a sutler's booth are seen in the background. Signed in the right corner low down, *A. Cuyp*. This has been stated to be a portrait of the painter, Aelbert Cuyp, himself.

This important painting was purchased by the Prince Regent in 1816, and placed at Carlton House. It was removed to Buckingham Palace in 1843.





ÆELBERT CUYP.  
AN OFFICER WITH A SPOTTED GREY HORSE.













# AELBERT CUYP.

(1620-1691.)

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## HORSES WITH A NEGRO PAGE.

(*Canvas, 56 by 88 inches.*)



IN a landscape by a river two horses, one grey and one brown, are standing ready saddled, their bridles held by a negro page. Two men, the one apparently master, the other a servant, are conversing prior to mounting their horses. Near the negro sits a large brownish-grey hound. There is a strong sunset effect, the figures and buildings throwing deep shadows, while the

distant landscape is glowing in the sun.

This is one of the most important of Cuyp's works, though it is not signed. It was formerly in the collection of Lord Rendlesham, and was sold with his collection in 1806 for 500 guineas. It was purchased by the Earl of Yarmouth, and obtained from him for the Prince Regent in November, 1810. It was placed in Carlton House, and removed to Buckingham Palace in 1843.





AELBERT CUYP.  
HORSES WITH A NEGRO PAGE.









## AELBERT CUYP.

(1620-1691.)

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### DUCKS ON THE WATER, WITH A VIEW OF DORDRECHT IN THE DISTANCE.

(Panel, 19½ by 35 inches.)



HIS curious and interesting painting shows in the foreground two drakes swimming on the water, while another drake stands on the shore and other ducks are flying or swimming towards the spot. The Maas extends, in evening sunshine, towards the town of Dordrecht, which is seen

in the distance. Signed on the right, *A. Cuyp.*

This is a good example of Cuyp's animal painting, and was obtained for the Prince Regent by the Earl of Yarmouth in November, 1810. It was placed at Carlton House and removed to Buckingham Palace in 1843.





AELBERT CUYP.  
DUCKS ON THE WATER. WITH A VIEW OF DORDRECHT IN THE DISTANCE.









# AELBERT CUYP.

(1620-1691.)

## LANDSCAPE WITH CATTLE.

(*Canvas, 37½ by 53 inches.*)



GROUP of cows is on the left under a clump of trees on a hillock, on the side of which are seated a herdsman and a woman in conversation. Before them is a piece of water, in which another group of cows is standing, and beyond which are seen a farmhouse surrounded by trees and in the distance the ruins of the castle of Koningsvelt, so often introduced by Cuyp into his pictures. In the foreground is a landing-stage by the water, with vessels and ducks, and the signature of the painter on the wooden staging.

This important painting was in the collection of Sir Francis Baring, purchased for the Prince Regent in 1814, and was formerly placed in the Bow Room at Carlton House. It was removed to Buckingham Palace in 1843.

The remaining paintings by Aelbert Cuyp at Buckingham Palace, which are all worthy of reproduction in this series, did space permit, are as follows. They were all purchased by the Prince Regent and hung first at Carlton House. In 1843 they were removed to Buckingham Palace.

1.—'A Gentleman and Lady on Horseback.' This picture was formerly in the collection of Mr. Philip Hill, and was purchased at Christie's on January 26th, 1811, for the Prince Regent.

2.—'A Wooded Landscape with Sunset Effect.' This important painting formed part of the celebrated collection of M. van der Linden van Slingelandt, and was brought to England in 1800. It was purchased by Sir Francis Baring and sold with his collection to the Prince Regent in May, 1814.

3.—'Two Cavaliers in a Landscape.' This charming little painting, which is of very fine quality, formed part of Sir Francis Baring's collection, purchased for the Prince Regent in 1814.

4.—'Cattle Reposing.' This important painting was formerly in the collection of Mr. Walsh Porter, and was purchased at the sale of that collection by the Earl of Yarmouth in May, 1811, for the Prince Regent, who placed it in Carlton House.

5.—'View on the River Maas with Shipping.' This fine painting is one of Cuyp's numerous renderings of the varied scenes representing the arrival or departure of troops from Dordrecht. It formed part of Sir Francis Baring's collection, purchased for the Prince Regent in 1814, and was formerly placed in the Audience Room at Carlton House.

6.—'Portrait of a Sportsman on Horseback.' This painting was purchased by the Prince Regent in 1816, and placed in Carlton House.





AELBERT CUYP.  
LANDSCAPE WITH CATTLE.









# MEINDERT HOBBEEMA.

(1638-1709.)

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## I.—THE WATER-MILL.

(Panel, 20 $\frac{3}{4}$  by 26 $\frac{3}{4}$  inches.)



PROBABLY few painters, could they re-enter life at the present day, would be more astonished at the value set upon their works than Hobbema. Little is known about his life, which was spent entirely at Amsterdam. He was a pupil and follower of Jacob van Ruisdael, whom he rivalled, if not excelled, in the precision and finish of his wooded landscapes. Hobbema lacks the poetry of Ruisdael, and his *repertoire* is much more limited, being almost entirely confined to wooded landscape with frequent occurrence of a red-roofed water-mill. It is the excellence of his painting which has won for

Hobbema his high place among painters. It is only rarely that he makes a bold bid for effect, as in 'The Avenue at Middelharnis,' in the National Gallery.

In a wooded landscape a water-mill is seen on the left, with an open sluice; on the right is a sandy path under overhanging trees. Signed "*M. Hobbema, fecit 1665.*"

This is a typical example of Hobbema's work, and is of very fine quality. It formed part of Sir Francis Baring's collection, and was purchased from Sir Thomas Baring by the Prince Regent in 1814 for Carlton House. It was removed to Buckingham Palace in 1843.





MEINDERT HOBBEEMA.  
THE WATER-MILL.









## MEINDERT HOBBEEMA.

(1638-1709.).

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### 2.—THE ROAD THROUGH THE WOOD.

(Panel, 24½ by 33½ inches.)



THROUGH a number of detached, straggling trees passes a road on which are travellers and beggars soliciting alms.

This painting also formed part of Sir Francis Baring's collection, and was placed at Carlton House in 1814, whence it was removed in 1843 to Buckingham Palace.





MEINDERT HOBBEEMA.  
THE ROAD THROUGH THE WOOD.









# JACOB VAN RUISDAEL.

(1628(9)-1682.)

## LANDSCAPE WITH A WINDMILL.

(*Canvas, 31 by 40½ inches.*)



JACOB VAN RUISDAEL takes a very high rank among the great landscape painters of the world. His landscapes are not only for the most part true transcripts of the scenery around his native town of Haarlem, not only executed with a skill and precision, which is entirely natural and free from all mannerism or pedantry, but they are frequently infused with a spirit of romance and poetry, usually of a melancholy character.

Ruisdael was born at Haarlem, and was the pupil of his uncle, Solomon van Ruisdael. He was strongly influenced and attracted by the paintings of Allaert van Everdingen, whose romantic paintings of the wild scenery of Norway Ruisdael imitated and adapted with great skill. These paintings are, however, less interesting than his landscapes after nature. Ruisdael's merits were fully recognised in his day, but it is sad to think that so prolific and attractive a painter should have ended his life in an almshouse.

The subject of the painting by Jacob van Ruisdael in the Royal Collection is one often repeated by him.

On the right a windmill rises on an eminence in a fenced enclosure above a weedy pond, by which runs a road. In the distance are cottages in a wood with a bleaching ground, on which women are laying out linen. The sun is sinking on the horizon, and shows on the white linen on the ground, but the sky is reddish-grey with gathering clouds and threatening rain. It is signed '*J. Ruisdael*' in the lower corner on the left.

This interesting example of Ruisdael's art was formerly in the collection of the Earl of Halifax, and afterwards in that of Mr. Walsh Porter. At the sale of the latter collection in 1810, it was purchased for the Prince Regent and hung in Carlton House. It was removed to Buckingham Palace in 1843. Although paintings by Jacob van Ruisdael are so common in English collections, this is the only example of his work to be found in the Royal Collection.





JACOB VAN RUISDAEL.  
LANDSCAPE WITH A WINDMILL.









# JAN VAN DER HEYDEN.

(1637-1712.)

## VIEW OF A DUTCH TOWN.

(Panel, 18½ by 22 inches.)



**JAN VAN DER HEY-**  
DEN is a notable figure in the history of Dutch art. Born at Gorcum or Gorinchem, he devoted himself to painting buildings, drawing them from nature, and depicting them with such care that it was said that one could see the mortar between the bricks, and locate the building with accuracy. This would seem to be but a limited view of Van der Heyden's art, for in reality it is as a landscape-painter, and especially as a painter of sunlight effects, that Van der Heyden has gained his reputation. His architectural accuracy is indeed of little account as compared to the midday sun, the light of which pervades his paintings. The figures in Van der Heyden's paintings were added by his friend and contemporary, Adriaen Van de Velde. After the latter's death in 1671, Van der Heyden's paintings somewhat lose their interest. Meanwhile he had developed considerable abilities as a mechanical engineer, and is specially noteworthy as the originator, or the first

exponent, of the system of extinguishing conflagrations by pipe and hose, which has now reached so great a development. This and other duties entrusted to him by the town of Amsterdam left him but little time for painting during the latter period of his life. He died at Amsterdam in September, 1712, having settled, when young, in that town.

The picture here reproduced is a typical work by Van der Heyden.

The scene is laid outside the walls of an old fortified town, the most conspicuous building of which is a large Gothic church, with a fine east window, the tracery of which is most carefully depicted. The road runs outside the wall past two buildings with gateways in the wall, and ends in a turret and walled garden resting on three arches. The figures are from the hand of Adriaen Van de Velde. This painting, which is signed, formed part of the collection of Sir Francis Baring, purchased by the Prince Regent in 1814, and placed at Carlton House, whence it was removed to Buckingham Palace.





JAN VAN DER HEYDEN.  
VIEW OF A DUTCH TOWN.









# JAN VAN DER HEYDEN.

(1637-1712.)

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## VIEW ON THE BANKS OF A CANAL.

(Panel, 19 by 21 inches.)



HIS painting shows Van der Heyden as a landscape painter, the canal with its boats and the wooded banks forming the principal part of the composition. The Dutch mansion, however, introduced on the right, is depicted with marvellous skill and finish. The figures are from the hand of Adriaen Van de Velde.

This picture was formerly in the collection of the Comte de Vence, sold in 1750, and afterwards in that of M. Danser Nyman, sold in 1797. It was subsequently purchased by Sir Francis Baring, and was purchased with the remainder of his collection by the Prince Regent in May, 1814. It was engraved by F. Basan.





JAN VAN DER HEYDEN.  
VIEW ON THE BANKS OF A CANAL.










# FRA ANGELICO (?)

## (FRA GIOVANNI DA FIESOLE).

(1387-1455.)

### THE VIRGIN AND CHILD WITH TWO ANGELS.

(Panel, 34½ by 19½ inches.)

 THE name of Fra Angelico is one of the best known in the early history of Florentine painting, and the painter himself is an important landmark in the history of art.

Guido, or Guidolino, as he was called in his family, was born near Florence in 1387. At the age of twenty he entered the convent of San Domenico near Fiesole, and took the name of Fra Giovanni. He first showed his skill as a painter of illuminated manuscripts, but soon became known and widely employed for his frescoes and easel-paintings. Perhaps the best known of his works are the frescoes in the Dominican Monastery of San Marco at Florence. From his fervent piety and from the beauty and religious purity of his works Fra Giovanni was known as 'Fra Angelico,' and later as 'Il Beato Angelico.' He was employed by Popes Alexander V., Eugenius IV., and Nicolas V., and died at Rome in 1455, while in the service of the last-named Pope.

Paintings by Fra Angelico are very rare outside Italy, and some of those attributed to him are undoubtedly the work of one of the band of assistants and imitators, whom he gathered round

him. There is something special in the art of Fra Angelico, which is indefinable, but which requires to be discerned in any work which bears his name. The painting at Buckingham Palace here reproduced is of very great beauty, both in sentiment and in colour, but it lacks something of the precision and perfection of taste, in which Fra Angelico never failed. It would be safer to ascribe it to one of his pupils, perhaps the artist who painted the 'Annunciation' in the National Gallery.

The Virgin sits enthroned before a brocaded canopy with the Holy Child seated on her left arm, who reaches His hands towards a lily-head which the Virgin holds in her right hand. On either side is an angel holding a bowl of roses, and above floats the Dove of the Holy Spirit. On the Child's left arm is inscribed 'AMOR.' On the hem of the Virgin's robe in front can be read the words 'AVE MARIA.'

This painting was purchased by H.R.H. Prince Albert in 1845 through Dr. Gruner from Mr. Metzger at Florence. It was placed at Osborne House, whence it was removed in 1902 to Buckingham Palace by command of King Edward VII.





FRA ANGELICO (?) (FRA GIOVANNI DA FIESOLE).  
THE VIRGIN AND CHILD WITH TWO ANGELS









# DUCCIO DA BUONINSEGNA.

(Fl. 1260-1360.)

## THE CRUCIFIXION.

(Dimensions of the whole, including frame, 32½ by 25 inches.)



DUCCIO DA BUONINSEGNA has been fairly described as the first great painter of the school of Siena in Tuscany. Previous to Duccio, the painters of Siena had adhered to a set of formulas, derived probably directly from the Byzantine traditions, especially in the *technique* of their execution. It is remarkable that, when Florence had only just seen the birth of a new style of painting in Cimabue, so closely allied to the Sienese traditions in itself, and had not yet produced Giotto, the rival city of Siena produced Duccio as a reformer and pioneer of a new art.

Duccio is the principal link between modern art and that of Byzantium, which in its turn is linked by direct descent to the Art of Rome and Greece. In every way Duccio may be considered as a worthy compeer of Cimabue and Giotto, and should be ranked with them among the first and greatest pioneers of modern painting.

Duccio's art passed through three periods—the Byzantine, in which the earlier traditions are still adhered to; the Roman period, when he had not yet

shaken off the Byzantine influence; and the so-called Gothic period, in which he showed himself in the forefront of the new renaissance of Art in Italy.

The painting in the royal collection may be regarded as a typical work of Duccio's second period, when the simple dignity of the primitive school had not yet given place to the vigour and liveliness of the new school.

The painting is a triptych, now framed as one picture. In the centre is the Crucifixion, the usual composition of Christ hanging on the Cross, with the Virgin and St. John standing in solitary dignity on either side. Two small angels float above the Cross, and in spandrels of the frame are two seraphim. The background of the painting is gilt with a diaper border. The figures of the Virgin and St. John are relieved in *silhouette* against the golden ground, clad in the soft many-folded robes, the contours of which recall the sculptured draperies of the classical antique.

Each wing is divided into two scenes, one above the other. In the dexter wing (to the spectator's left) the lower

subject represents the Virgin and Child on a marble throne attended by four angels, a little painting of great modesty, while above this is the scene of the Annunciation taking place outside a building. The sinister wing has in the lower compartment the Virgin crowned and enthroned beside Christ on a marble throne, over which a cloth with a diaper pattern is hung, and above which are seen the half-figures of six angels.

Above this is represented St. Francis receiving the Stigmata.

The painting, generally speaking, is in good condition, but some parts have been unwisely repainted and the present frame is unsuitable. It was acquired by H.R.H. Prince Albert in 1845, through Dr. Metzger of Florence, and hung at Osborne House until 1902, when it was removed to Buckingham Palace by command of King Edward VII.



DUCCIO DA BUONINSEGNA.  
THE CRUCIFIXION.







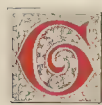


# GENTILE DA FABRIANO.

(1365(?)-1450(?).)

## THE VIRGIN AND CHILD ENTHRONED WITH ANGELS.

(On Panel—Dimensions of the whole composition, 4 feet 7 inches by 2 feet 8½ inches.)



GENTILE DI NICCOLO DA FABRIANO, whose family name seems to have been Massi, was a native of Fabriano in Umbria, and born there about 1365. His teacher in art was Allegretto Nuzi. Influenced at first by the painters of Siena, Gentile was more strongly influenced by his sojourn in Venice, where he executed some important paintings in the ducal palace. At Venice also Gentile had as his pupil Jacopo Bellini, the father of Gentile and Giovanni Bellini, and the father-in-law of Andrea Mantegna, so that Gentile da Fabriano has, though an Umbrian by nature, some claim to be regarded as the founder of the Venetian school of painting. By the end of the year 1422 Gentile was at Florence, accompanied by Jacopo Bellini, and completed some of his most important works, such as 'The Adoration of the Kings' in the Academy at Florence. In 1425 he was called to Orvieto, and soon after was summoned by Pope Martin V. to Rome, where he was employed on very important works, most of which

have perished, and where he died before 1450.

The Virgin, in a rich mantle with a white veil over her head and shoulders, sits on a throne covered with gold brocade, holding in her arms on her knees the Infant Christ, also in a brocaded robe; on either side are three angels in adoration, holding a brocaded curtain with gold fringe, which forms a background to the figures. The whole is encased in a Gothic frame, in the pediment of which are seen a figure of Jesus Christ in a circle with a seraph above and two angels with scrolls on either side below.

This important painting was formerly the central panel of an altar-piece, painted in 1425 by Gentile da Fabriano for Bernardo da Quarata, or Quaratesi, Prior of Florence, and Gonfaloniere, or chief magistrate, when Pope Martin V., the patron of Gentile da Fabriano, entered Florence in 1419. The altar-piece was painted for the high altar in the Tribuna, or Cappella Maggiore, of the church of S. Niccolo at the Porta San

Miniato in Florence. The altar-piece consisted of five upright panels, representing the Virgin and Child enthroned in the centre, with St. Mary Magdalene, St. Nicholas, St. John the Baptist, and St. George in the side panels. Beneath the whole was a *predella* painting with five scenes from the life of St. Nicholas.

This altar-piece appears to have remained intact in its original position as late as 1824, but shortly after this date the central panel was removed and also the *predella*. The panels with the four saints remained joined together in

one piece, in the chapel, until 1879, when they were presented by the Quaratesi family to the Royal Gallery of the Uffizii at Florence.

The central panel with the Virgin and Child was in 1835 in the possession of Mr. William Young Ottley, who died in 1836. It was purchased in 1846 from Mr. Warner Ottley by H.R.H. Prince Albert, and placed at Osborne House, whence it was moved in 1902 to Buckingham Palace, where it hangs in the private apartments of H.M. Queen Alexandra.



GENTILE DA FABRIANO.  
THE VIRGIN AND CHILD ENTHRONED WITH ANGELS









1332

Enrico + Adriano

1412




# BENOZZO GOZZOLI.

(1420-1498.)

## THE DEATH OF SIMON MAGUS.

(Panel, 9½ by 13¼ inches.)

ENOZZO DI LESE DI SANDRO, known later as Gozzoli, born at Florence in 1420, was one of the most original and interesting painters of the Tuscan school. As a young man he assisted Fra Angelico in his paintings at Rome and in the cathedral at Orvieto. His first great original works were the fresco-paintings at Montefalco in Umbria, executed in 1450-52. The best-known and most attractive of his paintings are the frescoes representing 'The Journey of the Three Kings' on the walls of the chapel in what is now the Riccardi Palace at Florence. After this he executed a series of important frescoes at S. Gimignano, and in 1469 commenced his greatest work, the famous frescoes in the Campo Santo at Pisa, in which he was buried after his death in 1498. Few painters are more typical of the great advance in painting shown by the Florentine painters of the fifteenth century. Alike in skill of technical execution, in originality of conception, and in true decorative quality the paintings by Benozzo Gozzoli stand pre-eminent in the history of art.

The little painting reproduced here is evidently the *predella*, or part of one, to a large altar-piece.

The legend of Simon, the magician, which is to be found in the 'Catalogus Sanctorum,' compiled by Petrus de Natalibus, Bishop of Equilio, is connected with the sojourn of St. Peter and St. Paul in Rome. Simon, a Jew, had gained influence with the Emperors Claudius and Nero by his sorceries, and was rebuked by the two apostles, whose miraculous powers he challenged to trials of skill. After being frequently vanquished, Simon undertook to fly up to heaven in the presence of the Emperor Nero himself. Trusting to the support of his familiar demons, Simon flung himself from a tower, and appeared to fly. The apostles, however, by prayer and exhortation destroyed the power of the demons, and Simon was dashed in pieces on the ground.

This story is simply and clearly told by Benozzo Gozzoli in the little painting here reproduced, which corresponds in size and treatment to two other panels, one in the collection of the late M. Rodolphe Kann at Paris, which depicts

a miracle of S. Zenobio, and the other in the Brera Gallery at Milan, which depicts a miracle of St. Dominic. It has recently been shown by Mr. Herbert P. Horne that these three paintings formed part of the *predella* of the altar-piece painted by Benozzo Gozzoli by agreement dated October 23, 1461, for the Confraternity of the Purification of the Virgin and of St. Zenobio, whose oratory was close to the Church of S. Marco in Florence. In this altar-piece Benozzo undertook to paint the Madonna on a throne, similar to a painting by Fra Angelico over the high altar of S. Marco, and on the right side the figures of St. John the Baptist and S. Zenobio with St. Jerome kneeling, and on the left St. Peter and St. Dominic with St. Francis kneeling. It seems certain that the *predella* would have consisted of seven small paintings, containing episodes from the lives of these six saints, with one from the life of the Virgin Mary in the centre. The history of Benozzo's altar-piece can be traced as follows:—In 1506 the Dominican monks of S. Marco wished

to extend their buildings, and induced the members of the Confraternity of the Purification of the Virgin to remove their oratory to a new site in the Via S. Gallo. Late in the seventeenth century the oratory was incorporated with a hospital for pilgrims, Ospizio del Melani, of which the aforesaid Confraternity became the administrators, and Benozzo's altar-piece remained there until 1757. Towards the end of the eighteenth century the hospital was suppressed, and the altar-piece probably was sold by the Confraternity. At some later period it passed into the Rinuccini family at Florence, in whole or in part, from whose heirs the principal portion was purchased in 1855 for the National Gallery. The portion of the *predella* with the 'Story of Simon Magus' was acquired in Italy by Mr. William Young Ottley, and in 1846 was purchased by H.R.H. Prince Albert from Mr. Warner Ottley and placed at Osborne House, whence it was removed in 1902 to Buckingham Palace, where it hangs in the private apartments of H.M. Queen Alexandra.



BENOZZO GOZZOLI.  
THE DEATH OF SIMON MAGUS.









# PESellino

## (FRANCESCO DI STEFANO).

(1422-1457.)

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### TWO SAINTS. (S. JACOPO MAGGIORE AND S. MAMANTE.)

(Panel, 55½ by 37½ inches.)



**FRANCESCO DI STEFANO** was born in Florence in 1422, and was brought up by his mother's father, Giuliano d'Arrigo, called Pesello, a painter and architect in the service of the Medici. As pupil and assistant to his grandfather he was known as Pesellino. The family *bottega*, or picture manufactory, was specially noted for its *Cassone* paintings, of which perhaps the finest examples are in the collection of Lady Wantage. Pesellino was also closely associated with Fra Filippo Lippi, and painted *predella* pictures for him, as in the case of the altar-piece for the Medici chapel in the church of Santa Croce at Florence.

On the death of his grandfather, in 1446, Pesellino entered into partnership with one Piero di Lorenzo di Pratese. He died, however, at the age of 35, in 1457, and was buried in the church of S. Felice in Piazza, leaving a widow, Tarsia, and children of tender age.

Paintings by Pesellino, or from his *bottega*, are very rare. At Pistoja there was formerly in the church of the Santissima Trinità (or, according to another account, in the church of the Congregazione dei Preti) a large altar-piece, representing the Holy Trinity between S. Zeno and S. Jacopo. At some period, probably owing to the suppression of the church, this altar-piece was removed, and eventually divided into fragments. The complete composition contained the Holy Trinity, in which the Father was represented supporting the Crucified Son, between the figures of S. Jacopo and S. Mamante on the right of the picture and S. Zeno with another Saint on the left. Above floated two angels. Four fragments of this picture can be traced. The central portion, containing the 'Trinity,' was acquired by Mr. W. Young Ottley, and was purchased by Mr. Davenport-Bromley, at the sale of whose well-known collection, in 1863, it

was purchased for the National Gallery. One of the flying angels has passed into the possession of the Countess Brownlow, and was exhibited at the exhibition of Early Italian Art at the New Gallery, Regent Street, in 1894. The other angel is now in the possession of the Lady Henry Somerset.

The group of the two Saints, S. Jacopo Maggiore and S. Mamante, was purchased from Mr. Warner Ottley, in 1846, by H.R.H. Prince Albert, and hung for many years at Osborne House, whence it was removed, in 1902, by command of King Edward VII., to Buckingham Palace, where it now hangs. This is the group reproduced here. The corresponding group of S. Zeno

and another Saint has disappeared. According to one account, the painting was severely injured by a fire in the church, and it is possible that this side of the panel was then hopelessly damaged, the accident being sufficient to account for its being broken up into fragments. A comparison of those fragments which remain shows that the central portion with the 'Holy Trinity' was completed by a different hand to that which painted the other figures. This hand was probably that of Pesellino's partner, Piero di Lorenzo. The co-operation may have been the intentional result of partnership, or may have been due to the premature death of Pesellino before the picture was completed.



PESELLINO (FRANCESCO DI STEFANO)  
TWO SAINTS S JACOPO MAGGIORE AND S. MAMANTE.









# TIZIANO VECELLI

(TITIAN).

(1477(?)-1576.)

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## THE LOVERS.

(*Canvas, 29 by 25 inches.*)



TIZIANO VECELLI, known throughout all ages as Titian, was the second son of Gregorio Vecelli, an esteemed burgher of Pieve di Cadore, a township in the Tyrolese Alps due north of the Venetian territory. He had an elder brother, Francesco, and two sisters. The dates of their births remain unknown, and even that of Titian is a matter of some uncertainty. The following facts, however, about Titian's early life seem to be generally accepted. At the age of nine or ten Tiziano Vecelli was brought with his elder brother, Francesco, to Venice, by their father, and entrusted to the care of an uncle, who took the boy Titian to Sebastiano Zuccati, the father of the well-known mosaic workers. From Zuccati Titian was passed on to Gentile Bellini, in whose studio Titian's great career may be said to have begun. It is equally certain that Titian in his youth was very closely associated with Giorgione and with Jacopo di Antonio Negreti, usually known as Palma Vecchio, and always, as it would appear, in the position of a junior to these two great painters, both of whom seem to have been trained in the school of Giovanni Bellini. Assuming their ages to be given correctly, Titian and Giorgione would be almost exact contemporaries and both

born in 1477, while Palma would have been about two or three years their junior.

It is difficult to fit in the circumstances of Titian's artistic development with this exact relationship to his great contemporaries. A suggestion has recently been made that Titian was incorrect in the account which he gave of his own age, and that he was, in reality, ten years younger. There is nothing really to support this suggestion, except that it would render intelligible his position towards Giorgione, and also the fact of his extraordinary vigour and vitality as a painter, which lasted, according to accepted tradition, even up to the date of his death at Venice in August, 1576, at the remarkable age of ninety-nine.

There have been and are still many works ascribed to Titian in the Royal Collection. Charles I. took a special delight in them, but some of the finest works by Titian in that King's collection were eagerly secured at the dispersal of the collection by the Commonwealth, and form some of the chief glories of the picture galleries in Paris, Vienna and Madrid. Those that remain are dispersed at Hampton Court Palace, Windsor Castle, and Buckingham Palace, though few have met with general acceptance by modern critics. The two paintings now at Buckingham

Palace are, fortunately, in this latter category.

The painting of 'The Lovers,' which has suffered very much from neglect and unskilful restoration, was originally painted on panel, or perhaps on canvas stretched on panel, and at a comparatively recent date was transferred to canvas alone. A man in rich Venetian dress is supporting a woman, who leans, as if in a swoon, on his breast, with her head on his left shoulder. He has long, straight, fair hair, bushy at the ends, and a thin, incipient beard. He wears a black cap and a rich crimson silk coat, showing a white cambric shirt on the breast. The woman, whose bosom is exposed, wears a rich green silk gown. In the background is seen the head of a third person, apparently of inferior rank, whose sex is a little doubtful.

This painting is of great importance, as illustrating the difficulty of distinguishing with absolute certainty the work of Titian from that of Giorgione. The rich colour, the sensuous subject, the whole spirit of this painting are those of Giorgione. It is not surprising, therefore, to find that this painting has been ascribed from time to time to the hand of Giorgione himself.

The strange sexless figure in the background suggests the portrait of Antonio Brocardo in the picture-gallery at Budapest. A head, however, of somewhat similar type is found in the painting of 'Herodias's Daughter with the head of John the Baptist' in the Galleria Doria-Pamfili at Rome, good old copies of which are in the collections of the Earl of Northbrook and Mr. R. H. Benson. It is to this painting that 'The Lovers' at Buckingham Palace shows greatest affinity, and as the painting of 'Herodias's Daughter' is, although Giorgionesque in sentiment, generally accepted as the work of Titian, it is probable that the original ascription of 'The Lovers' to Titian is correct.

The earliest history of 'The Lovers' is not known. It was probably in Venice still in 1621, for it appears among the pictures sketched by Anthony Van Dyck in his Italian note-book now at Chatsworth. This sketch is noted by Van Dyck as after Titian. If this be the same painting, and not a replica, it must have soon passed into the possession of Charles I. in England, for the panel bore his brand as Prince of Wales, and again his brand as King. In Vanderdoort's catalogue (*Vertue*, p. 103, No. 17) this picture is entered as in the second and middle privy lodging room at Whitehall Palace, and described as follows:—'Done by Titchian. Item on ould peece painted uppon a Board wherein contayning 3 heads One being a woeman In the armes of a man like as if shee were in a swoond painted uppon a cloath paisted uppon board sett in a black ebbone frame. 2ft. 5 2f. 1.'

The picture was saved for the royal collection, as it reappears in the catalogue of James II. as 'No. 541. By Giorgione. A piece being Giorgione and his mistress with another man standing by.' In Queen Anne's time it was at Kensington Palace, and was catalogued as 'Giorgione and his mistres and another man's head,' and again in the catalogue of pictures at Kensington in 1818 as 'Three half figures a female with two men. Giorgione.'

There is an old copy of 'The Lovers' in the Casa Buonarroti at Florence, and another was formerly in the collection of William II., King of Holland. A free adaptation of the subject is in the Brera Gallery at Milan, and one, more faithful, but without the third figure, was engraved by an early Italian engraver (Zoon Andrea?). While it was in the collection of Charles I. a curious travesty of it was made in miniature by Peter Oliver, now at Windsor Castle, the difference between this and the original painting being difficult to explain.



TIZIANO VECELLI (TITIAN).  
THE LOVERS











# TIZIANO VECELLI

(TITIAN).

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## A STORMY LANDSCAPE WITH A SHEPHERD BOY AND CATTLE.

*(Canvas, 46 by 38½ inches.)*



IN a wild, wooded landscape a shepherd boy is driving a herd of sheep and other cattle past a clump of high trees. In the middle distance is seen a village among trees, and on the horizon a range of rugged mountains under a stormy sky.

This fine piece of landscape-painting is in every way worthy of Titian, and is akin to many of the great paintings

executed by the painter in his old age, having all the fire and vigour and impetuous execution which is so characteristic of Titian's latest works. Especially noticeable for this purpose is the distant view of the mountains in gloomy grandeur under the stormy sky.

The picture was purchased by King George IV. in 1821, from Mr. Reinagle, for £700, and placed at Carlton House. It is now at Buckingham Palace.





TIZIANO VECELLI (TITIAN).  
A STORMY LANDSCAPE WITH A SHEPHERD BOY AND CATTLE.









# GIROLAMO ROMANINO.

(1487(?)-1566(?).)

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## PORTRAIT OF A MAN.

(Panel, 22 $\frac{3}{4}$  by 18 $\frac{1}{4}$  inches.)



HIS striking portrait of an Italian gentleman was purchased by H.R.H. Prince Albert from Mr. Nicholls in 1846, as the portrait of a Venetian Nobleman by Giorgione. Although the portrait shows many affinities to the Venetian school, a comparison with similar portraits shows that it must have been painted by an artist of the Brescian school. The great name of Moretto naturally suggests itself, but the drawing and modelling of the face is hardly strong enough for that painter, and competent critics are content to ascribe it to the hand of Moretto's friendly rival and competitor, Romanino.

Romanino was a native of Brescia, and in his youth spent some years at Padua and Venice, where he could hardly have escaped coming under the magic influence of Giorgione and Titian,

an influence which is clearly shown in the rich colouring and golden tone of his paintings. Romanino was always an interesting artist, though variable and unequal, and evidently of an impulsive temperament. Weakness of drawing or defective composition are often balanced by beauty of subject or masterly treatment of chiaroscuro. It is just this blending of great and inferior qualities which makes his work interesting, even though it may disqualify him from taking rank with his greater contemporaries, such as Titian, Moretto, or Lorenzo Lotto. In the portrait here reproduced the rich black tones of the dress and its golden braid compensate for the want of charm and interest in the actual face. This portrait was placed at Osborne House, whence it was removed to Buckingham Palace in 1902 by command of King Edward VII.





GIROLAMO ROMANINO.  
PORTRAIT OF A MAN.










# LUCAS CRANACH.

(1472-1553.)

## A TRIPTYCH WITH THE VIRGIN AND CHILD AND SAINTS.

*(Panel, central portion, 65½ by 49 inches; the wings, 65½ by 34 inches.)*

UCAS CRANACH was born in 1472 at Cranach in Franconia, whence he got his name. His family name still remains uncertain. Details of his early life and his tuition in art are still wanting. But it is evident that the spirit of the age, which inspired his early efforts in art, was similar and even akin to that which inspired the work of Albrecht Dürer and the Holbeins. In 1504 Lucas Cranach was already married and in the service of the great Elector of Saxony, Frederick the Wise, at Wittenberg. In this town Cranach established a picture manufactory, conducted by himself and his three sons Johannes, Lucas, and Hans Cranach. After a certain date it becomes difficult, if not impossible, to determine with any certainty which paintings were the work of the elder Cranach himself, and which the product of the family together.

Lucas Cranach held an honourable position as citizen of Wittenberg, and was granted by the Elector the special armorial bearings of a snake with bat's wings and a golden ring in its mouth, which is so

familiar an object on the pictures and engravings by Cranach. At Wittenberg also Cranach became the personal friend of Martin Luther, and the printing press there, through which Luther's works were issued to the world, owed a great deal to the illustrations supplied by Lucas Cranach as an engraver; and the pupils of his school in every branch of art. Lucas Cranach passed from the service of the Elector Frederick into that of the Elector John, and eventually into that of the latter's son, the Elector John Frederick. Cranach was present with his master at the disastrous battle of Muhlberg in 1547, and followed his master into captivity at Augsburg, where he may have met Titian. When his master was released from captivity, Cranach followed him again to Weimar, and died there in 1553, at the age of eighty-one, and still in possession of his artistic faculties. Few painters have shown such a range of subject as Lucas Cranach. Sacred history, the Passion, the dogmas of the Reformed Church, mythology, legend, portraiture, hunting scenes, animals, tournaments, studies of the nude and studies

of rich costume, all from time to time were illustrated by his brush or his graver. Underlying them all is a vein of fine Teutonic humour, which sometimes asserts itself with a kind of child-like blatancy, and sometimes yields to a blend of the poetic mystery of religion with the child-like *naïveté* of a fairy tale.

At Buckingham Palace there is a very important painting by Lucas Cranach, a triptych, the central portion of which represents the Virgin Mary with the Child in her arms, standing on the crescent moon, in which a human face is seen. Above the Virgin's head float two angels holding a crown. On either side of the Virgin stand St. Catherine and St. Barbara, each attired in the rich dress and ornaments of a Saxon princess. They stand on a stony ground, but the central figure and a portion of the others are relieved against a dead-gold ground.

The wings contain inside on the left full-length standing figures of St. Philip and St. James, and on the right a standing figure of St. Erasmus in Episcopal robes. On the outside of the wings are full-length standing figures of St. Nicholas in episcopal robes and St. George in armour.

This important painting was purchased by H.R.H. Prince Albert at the sale of

the Earl of Orford's pictures by Messrs. Christie and Co., on June 26, 1856. It was then attributed to Matthäus Grunewald, and is said to have been once discovered serving as divisions to a corn-bin somewhere in Bavaria.

The painting is obviously a work by Lucas Cranach, and the abnormal length of the figures, the costumes and other details are characteristic of the paintings by Cranach about 1516. The importance of the work, and the figures in it, make it worthy of the hand of Lucas Cranach, the elder, himself, and not merely the product of the Cranach workshop at Wittenberg. The figure of St. George is evidently a portrait, perhaps of one of the Saxon princes.

The ascription of the painting to Matthäus Grunewald may be accounted for as follows. In 1518, Cardinal Albert of Brandenburg built a large college and church at Halle, which he adorned with many paintings by Lucas Cranach, Matthäus Grunewald, and other German artists. When the college was broken up after a few years of existence, the Cardinal removed the paintings and works of art to Aschaffenburg, Grunewald's native town, where some paintings by Cranach were attributed in error to Grunewald.



LUCAS CRANACH  
A TRIPTYCH WITH THE VIRGIN AND CHILD AND SAINTS.











# FRANZ XAVER WINTERHALTER.

(1806-1873.)

## FLORINDA AND HER COMPANIONS.

(*Canvas, 71 by 96½ inches.*)



FRANZ XAVER WINTERHALTER was born at Menzenschwand, near St. Blasien, in Baden, on April 20, 1806, and after studying in Munich and Rome he settled in Paris, where he became painter to King Louis Philippe and later on to the Emperor Napoleon III. and the Empress Eugénie. Through the interest of the Imperial Court he became known to H.M. Queen Victoria and H.R.H. Prince Albert, who for a time employed Winterhalter almost exclusively for portraits of themselves and the members of their family.

Winterhalter had considerable abilities as a painter founded on the sound, if somewhat superficial, training in the schools of Munich and Rome. After settling in Paris his style became greatly affected by the false glitter and shallow sentiment of the period, which greatly mar the undoubted skill, which he could often display, as a portrait painter. Unfortunately they were faults which increased rather than diminished in the sunshine of royal patronage. He died at Frankfort-on-the-Maine on July 8, 1873.

The large painting of 'Florinda and her Companions' shows Winterhalter in

a somewhat unfamiliar aspect. It contains a group of small whole-length figures, representing Florinda (Count Julian's daughter) and her companions in the garden of a palace, observed by Don Roderick.

This scene is taken from an old Spanish romance, called 'La Cava pierde sa inocencia,' and represents the first meeting of Florinda, daughter of Count Julian, a powerful chief of the Visigoths, with Roderick, the last King of the Visigoths. The tragic disasters arising from the betrayal of Florinda by Roderick form the subject of Southey's poem, 'Don Roderick, the Last of the Goths.'

This painting was executed by Winterhalter at Paris in 1852. It is a good example of the art of the period, well-composed, well-painted except for a somewhat tinselly tone of colour, and decorative in its effect. It was a special favourite with H.M. Queen Victoria, who purchased it and presented it to H.R.H. Prince Albert on his birthday in 1852.

It was placed at Osborne House until 1903, when it was removed to the King's private apartments at Buckingham Palace.





FRANZ XAVER WINTERHALTER.  
FLORINDA AND HER COMPANIONS.









# CLAUDE GELLÉE

(LORRAIN).

(1600-1682.)

## THE RAPE OF EUROPA.

(Canvas, 40½ by 53½ inches.)



THE scene represented is a bay of the sea with a curved shore and a large clump of trees in the middle distance.

Two three-masted ships and other boats are seen on the sea, and in the bay rises a round fortress-tower. In the foreground Europa is seen riding on the bull which is garlanded with flowers, attended by three of her maiden companions; another group of maidens is seated under a tree to the extreme left, and on the right are cattle to balance the composition.

The whole picture is one of Claude's most theatrical compositions, invested by him with that magic glamour of diffused golden sunlight and pearly tint, which combine to make what would be otherwise merely conventional and decorative into a complete and satisfying work of art. The figures are perhaps not from his own hand, as Claude frequently sought assistance in this way from Filippo Lauri and other friends, but the cattle have all the characteristics and defects of Claude's own design.

This picture is signed on a stone in

the lower corner of the picture on the left, CLAUDE GILLET INV. ROMA 1667. It is difficult to believe this to be the original signature, as Claude's usual signature in later years at Rome was *Claudio Gillee*. The signature has probably been restored and the name written in error through confusion with the later artist Claude Gillot, the engraver and draughtsman, and master of Antonio Watteau. The date, 1667, though it tallies with the completed artificial style of Claude's work at this period of his career, presents some difficulty.

The subject was one often in Claude's thoughts. As early as 1634 he had treated it in an etching. In 1665 he executed a painting, similar to the one under discussion, for the Pope, Alexander VII. (Fabio Chigi), and recorded it as usual in his 'Liber Veritatis' as No. 136 of the series. This picture appears to be that now in the collection of Prince Youssupoff at St. Petersburg. In March, 1667, one of Claude's principal patrons, Cardinal Giulio Rospigliosi, was raised to the Pontificate as Pope

Clement IX. If the date, 1667, on this picture be correct, it would seem that Claude painted a *replica* of the 'Rape of Europa' for the new Pope, for whom he had already executed some commissions. It is evident that the subject continued to attract him, or his patrons, as a drawing of the same subject, now in the British Museum, is dated 1670.

The picture at Buckingham Palace passed into the collection of Madame Bonneville, and later into that of Lord Gwydyr. At the sale of Lord Gwydyr's pictures by Messrs. Christie on May 9, 1829, it was purchased by George IV. for the sum of 2,000 guineas, and hung in Carlton House. In 1843 it was removed to Buckingham Palace. There is an engraving of the picture by Vivares.



CLAUDE GELLÉE (LORRAIN).  
THE RAPE OF EUROPA.











# THE BROTHERS LE NAIN.

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## THE YOUNG GAMBLERS.

(*Canvas, 21 $\frac{3}{4}$  by 25 inches.*)



THE Brothers Le Nain occupy a special place in the history of painting. They were born at Laon in France, Antoine in 1588, Louis in 1593, and Matthieu in 1607, and though they were so different in ages, the eldest being nineteen years older than the youngest, they worked in such close collaboration that it is impossible to separate the work of one brother from that of another. Moreover, it is impossible to say if they owed their training in art to any teacher. So great was their reputation in Paris, whither they had removed, that all three were elected among the earliest members of the French Academy of Painting in 1648. Two of them, Antoine and Louis, died in that same year, but the youngest, Matthieu, survived until 1677.

Their style is peculiar to themselves, and seems to be based on a close study of the Haarlem and Leyden schools on the one hand, and on that of Caravaggio and the Italian chiaroscuro painters on

the other. By blending these they produced some most excellent paintings, which are now valued very highly.

In the picture here reproduced, a party of six boys are seated or standing round an impromptu table, made by a plank laid over a basket, on which four of them are playing cards. Another boy standing in a half-open door makes a sign of silence with his finger.

In this group the influence of Caravaggio is evident in the choice of subject, which brings the brothers Le Nain into close relationship with their fellow-countryman, Le Valentin, but whereas the latter was almost wholly Italian in his style, the brothers Le Nain show a leaning to the Dutch school, and especially so in the case of this painting.

The picture was formerly in the Aldobrandini Palace in Rome, and was purchased by the Prince Regent and placed at Carlton House, whence it was moved to Buckingham Palace in 1843.





THE BROTHERS LE NAIN.  
THE YOUNG GAMBLERS.









# ANTOINE WATTEAU.

(1684-1721.)

## LA SURPRISE.

(Canvas, 14½ by 12½ inches.)



ANTOINE WATTEAU was perhaps the most representative artist of the French school at the commencement of the eighteenth century, though the actual place of his birth was Valenciennes in Belgium. The peculiar turn of his genius was directed by the influence of Claude Gillot, a painter and draughtsman of original and humorous fancy, through whom he became associated with the Italian comedians in Paris, for whom he painted some of their scenery. From Gillot Watteau passed under the influence of Claude Audran, who represented the grand school of decorative painting, which had descended from Rubens and Lebrun. Through an acquaintance with M. Crozat, the great collector, Watteau became intimate with some of the great Italian painters, both in pictures and drawings. Through this combination of influences Watteau developed that style, which made him 'the Prince of Court Painters' as Walter Pater calls him, and the greatest painter of 'Fêtes Galantes' who has ever existed, adding as he did, to the play of his fancy, a depth and tenderness of colour and a great deal of romantic sentiment coupled with a frolicsome gaiety, which quite counteracts the otherwise artificial aspect of his painting. In his own line Watteau remains unrivalled and his

pictures increase in value year by year.

A young woman has been surprised into an amorous embrace by her lover, while another man is seated with crossed legs, gazing at them and playing on a guitar. A little dog barks at the new arrival. This is a good instance of Watteau's power of transforming a composition made up no doubt of figures taken from his sketch book into a scene of amorous dalliance and almost passionate romance, the spirit of which has the appearance of being derived directly from Giorgione, though the principal group may be derived from Rubens. The momentary nature of the scene is human rather than merely theatrical, and shows a feeling, which is sometimes absent in some of Watteau's more elaborate compositions. The figure of the guitar-player alone occurs in a small painting in the Musée Condé at Chantilly.

This little painting was painted for the painter's friend, M. Hénin. It passed into the collection of the Prince Regent at Carlton House in 1819. It was sent to the King's Lodge at Windsor in July, 1824, and subsequently removed to Windsor Castle, whence in November, 1843, it was transferred to Buckingham Palace. It now hangs in the private apartments of H.M. Queen Alexandra.





ANTOINE WATTEAU.  
LA SURPRISE









# JEAN BAPTISTE JOSEPH PATER.

(1696-1736.)

## SCENE FROM MOLIÈRE'S PLAY OF 'MONSIEUR DE POURCEAUGNAC.'

(Canvas, 21 by 25½ inches.)



PATER was, like his master Watteau, born at Valenciennes in Belgium. He was twelve years younger than Watteau, and came to Paris as his pupil. So closely did he imitate his master's style that he excited Watteau's jealousy, though later on Watteau took much trouble to teach Pater the secrets of his own success. Pater was never anything else but a pupil and imitator of Watteau, both in style and in subject, but he occasionally approached so near to his master's style that his works have been attributed to his master. This was the case with the four paintings now at Buckingham Palace, which were originally attributed to Watteau.

These represent:—

- 1.—A Fête Champêtre with the Italian Comedians.
- 2.—A Fête Champêtre with Lovers and other Persons.
- 3.—A Landscape, with a Flute-player.
- 4.—A Scene from Molière's Play of 'Monsieur de Pourceaugnac.'

These four paintings are traditionally said to have been painted by Antoine Watteau for George I., through the influence of Dr. Richard Mead. Watteau visited England in 1720, at which date Mead was in the service of

George, Prince of Wales, afterwards George II. The paintings are, however, obviously the work of Pater, the imitator and pupil of Watteau, and they first appear at Carlton House in the collection of the Prince Regent, by whom they were probably acquired. They were there in 1816, and seem to have been moved about from one palace to another, until 1843, when they were all sent to Buckingham Palace, where they now hang in the private apartments of H.M. Queen Alexandra.

Of the four paintings mentioned above, the following has been selected as of special interest as an illustration of the dramatic art of the period.

The scene is taken from Act II., Scene X., of the play of 'Monsieur de Pourceaugnac,' by Molière. In the centre of the scene Lucette is receiving M. de Pourceaugnac, who wears a large hat, and presenting to him five children as his own, at the sight of whom he expresses astonishment. On either side are Nerine laughing at the incident, and an old man, Oronte, resting on a stick, with his back to the spectator. Behind stands Strigani, concealing his merriment, and on a bench in the background are seen the lovers, Julie and Eraste.





JEAN BAPTISTE JOSEPH PATER  
SCENE FROM MOLIERE'S PLAY OF 'MONSIEUR DE POURCEAUGNAC









# JEAN BAPTISTE GREUZE.

(1725-1805.)

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## LA SILENCE.

(Canvas, 24½ by 20 inches.)



JEAN BAPTISTE GREUZE, who was born at Tournus near Macon in 1725, attained almost phenomenal success as a painter of sentimental scenes from domestic life, the *bourgeois* character of his paintings being a counterblast to the *fetes galantes* and the somewhat freely rendered refinement and artificial elegance of the age of Louis XV. In Greuze's seeming simplicity there lurked all the same a tone of voluptuousness, which made him a worthy contemporary of Boucher and Fragonard. For a time Greuze obtained a world-wide reputation as a painter, his paintings being even more popular in England and Russia than in France. Like many painters whose success depends on fashion and caprice, Greuze himself saw his reputation decline, although it has subsequently been revived to an incredible extent

and he died in poor circumstances. His art can be studied better in the Wallace collection even than in the Louvre at Paris.

The picture reproduced here represents a mother with three children, one a baby on her lap. On her left a little boy is blowing a trumpet, which the mother attempts to silence.

This picture has been described under the title of 'La Trompette' or 'La Silence.' It was engraved under the latter title by Laurent Cars. It was sold in Paris in 1783 for £96, and was purchased by the Prince Regent in 1813. It was placed at Carlton House, and in 1843 was removed to Buckingham Palace, where it now remains.

Two other paintings by Greuze are in the Royal Collection, both being portraits of young girls in sentimental attitudes. Both of these were acquired by Queen Victoria.





JEAN BAPTISTE GREUZE.  
LA SILENCE.









# PAUL DELAROCHE.

(1797-1856.)

## NAPOLEON AT FONTAINEBLEAU, 31 MARCH, 1814.

(*Canvas, 27½ by 21 inches.*)



IPPOLYTE, called Paul, Delaroche, was born in Paris on July 17, 1797, and died there on November 4, 1856. He was a pupil of Baron Gros, and by sedulous practice of the popular, if theatrical, kind of historical illustration, which was then in vogue, he became one of the leading influences in modern art. For many years all historical painting was based on the style of Delaroche, especially in England, where much that was weak or merely ostentatious in his work was slavishly admired or copied. Many of his paintings attained great popularity, which has lasted in many cases to this day, chiefly through the medium of engravings.

Napoleon is seated on a crimson and gilt chair, in a grey overcoat, his right arm over the back of the chair, his left

on his thigh. His look is despondent and pensive, but still full of vigorous thought. His muddy boots denote the hastiness of his arrival. His cocked hat lies at his feet, and his sword lies on a table by him.

This painting was executed by Paul Delaroche in 1846, and is a reduced repetition of a larger painting of the same subject. One version, painted at life size in 1845, is in the Museum at Leipzig, another on a smaller scale, 47 by 41 inches, is in the collection of the Duke of Portland at Welbeck Abbey, and a third, painted in 1847, in that of Mr. John Naylor of Leighton Hall, Yorkshire. The painting in question was purchased from the artist in July, 1848, by Queen Victoria. It has been twice engraved, once by Jules François, and again by A. Manceau.





PAUL DELAROCHE.  
NAPOLEON AT FONTAINEBLEAU, 31 March, 1814.









# PAUL DELAROCHE.

(1797-1856.)

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## GENERAL BONAPARTE CROSSING THE ALPS.

(*Canvas, 30 $\frac{7}{8}$  by 24 $\frac{3}{8}$  inches.*)



APOLEON BONAPARTE is mounted on a mule, which is led by a mountaineer up a snowy mountain path in the Alps. The picture is described by a quotation attached to it:—  
'il montre dans les passages difficiles la distraction d'un esprit occupé ailleurs.'

This painting is one of several replicas

in various sizes of a larger painting which belonged to Mr. John Naylor, of Leighton Hall, in Yorkshire. The version at Buckingham Palace was painted by Paul Delaroche in 1853, and purchased by H.M. Queen Victoria, who presented it to H.R.H. Prince Albert on his birthday that same year. This picture was engraved by Alphonse François.





PAUL DELAROCHE.  
GENERAL BONAPARTE CROSSING THE ALPS.









# JEAN LOUIS ERNEST MEISSONIER.

(1813(?) - 1891.)

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## LA RIXE.

(Canvas, 17½ by 24½ inches.)



JEAN LOUIS ERNEST MEISSONIER was born at Lyons, and began at an early age to study painting in Paris. From the first he was strongly influenced by the Dutch masters of the Leyden and related schools, and learnt from them the exactitude of details, which he ever sought to bring to perfection in his paintings. From 1855, when he exhibited 'La Rixe,' to the day of his death, his life was a continuous round of prosperity and successful work, fabulous prices being paid for his paintings even when they were of the smallest dimensions. Many of his paintings attain the highest level of technical skill, though in his later days he was not free from the besetting sin of over-elaboration and consequent affectation. He was seldom inspired or enthusiastic in his subjects, except in his paintings for the life of Napoleon I., a period in which he took special delight. Meissonier lived latterly at Poissy, near Paris, where he died.

Two paintings by Meissonier were in the collection of Queen Victoria, 'Une

Rixe' and 'The Politicians,' the latter a small highly finished picture, which subsequently became the property of H.R.H. Princess Louise (Duchess of Argyll).

The famous painting of 'La Rixe' represents a number of soldiers and other men in a tavern, where a quarrel has broken out between two of them, whom their friends are endeavouring to separate and prevent from fighting. The painting of 'La Rixe' was exhibited by Meissonier at the *Exposition des Beaux Arts*, in the Champs Elysées at Paris, in 1855. In August of that year H.M. Queen Victoria and H.R.H. Prince Albert visited Paris as the guests of the Emperor Napoleon III. and the Empress Eugénie. The Royal party made more than one visit to the Exhibition. Sunday, August 26th, the birthday of the Prince, was spent in Paris. The Queen wrote of the occasion, 'Both the Emperor and Empress most kindly gave Albert presents, the former a picture by Meissonier, the finest thing in the Exhibition. . . . The Emperor kept

constantly asking me, through Lady Ely, what Albert would like to have; and when I said at last, I knew how much Albert admired this picture, the Emperor instantly sent for it and gave it to him. So very kind.'

The painting of 'La Rixe' has been finely reproduced in etching by Félix

Bracquemond and other artists. It was one of the most cherished treasures belonging to H.M. Queen Victoria at Osborne House, whence it was removed by special 'command of His Majesty Edward VII. to Buckingham Palace, where it hangs in His Majesty's private rooms.

JEAN LOUIS ERNEST MEISSONIER.  
LA RIXE.









# DIEGO RODRIGUEZ DE SILVA Y VELAZQUEZ.

(1599-1660.)

## PORTRAIT OF DON BALTHASAR CARLOS, INFANT OF SPAIN.

(Canvas 82½ by 39 inches.)



THIS incomparable painter, whose pre-eminent rank in the history of painting is now universally recognised, was born at Seville in June, 1599, and died at Madrid in August, 1660. Except for two short visits to Italy, in 1629-31 and 1649-51, he lived almost entirely at Madrid, where he was the favourite painter of the King Philip IV. and his Court. As a painter of portraits Velazquez ranks with Rembrandt, Titian, Hals, and Van Dyck, no one of whom can claim to have surpassed him in the deep and intense character of his portraits or in the actual technical execution of them.

As a painter Velazquez can with difficulty be studied and appreciated out of Madrid. The portraits of the Royal Family of Spain, which were sent by the King or Queen as presents to their relations or royal contemporaries elsewhere on the Continent of Europe, do not, as a rule,

except for certain examples at Vienna, give a true idea of Velazquez's skill, since as Court painter he was compelled, as other Court painters have been, to have recourse to his pupils and assistants to complete the various repetitions of portraits, commanded as royal gifts.

In the portrait at Buckingham Palace the young prince, about ten years old, stands at full length in a rich suit of armour, holding a marshal's *baton* in his right hand. He is bare-headed, wears a rich lace collar and an embroidered crimson sash over his right shoulder. A table on the right is covered with a crimson cloth.

Don Balthasar Carlos was the only son of Philip IV. of Spain and his first wife Isabella, daughter of Henri IV. of France and Marie de' Medicis, and sister of Henrietta Maria, Queen of Charles I. The boy was thus nephew to the King and Queen of England. The circumstances of his life are very

tragic. As the heir to the throne, then one of the mightiest in Europe, the young Infant of Spain was greeted at his birth in October, 1629, with all the rejoicings due to so auspicious an arrival. Velazquez was summoned from Rome to paint the child's portrait, and a whole series of bewitching paintings by Velazquez betray the love and pride which were concentrated upon this boy. Every detail of his future life was thought out, and he had hardly reached his teens before the question was raised as to the future consort of so important a prince. His royal cousins in England or in Austria were all of them discussed. But in October, 1644, his mother died. In June, 1645, the young prince was betrothed to his cousin Mariana of Austria, daughter of the Emperor Ferdinand, and the high hopes of both Courts seemed likely to be realised. But again in October, 1646, on the very anniversary of the death of his mother, a sudden chill carried off the young prince at Saragossa, and left his royal father broken-hearted.

The portrait at Buckingham Palace appears to be identical with that men-

tioned by the Tuscan envoy, who, writing on December 31st, 1639, says:—"A portrait of the Crown Prince has been made in coat of mail and full gala, and sent to England, as if his Highness's marriage with that Princess were close at hand. But many think it has been done only to keep the King in good humour and hope." If this be the portrait in question, it must have been one of the first paintings by Velazquez to be seen outside Spain.

In the Inventory of Charles I.'s collection the portrait is entered as "The picture of the now Prince of Spain," and a picture of "The Prince of Spain" was sold by the Commonwealth on October 23rd, 1651, "to Mr. Edward Harrison and Company." The portrait was probably one of those recovered at the Restoration, but it escaped notice for many years. In 1819 it was hanging in St. James's Palace, but was removed to Buckingham Palace about 1850.

A picture, exactly similar to this, is in the Royal Picture Gallery at the Hague. It was acquired by King William I. of the Netherlands from the Rainer collection in 1821.



DIEGO RODRIGUEZ DE SILVA Y VELAZQUEZ.  
PORTRAIT OF DON BALTHASAR CARLOS. INFANT OF SPAIN.









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